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A QUARTERLY MUSICAL MAGAZINE, REVIEW AND REGISTER, FOR PROFESSIONAL
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(ENTERED AT STATIONERS' HALL.)

VOL. VIII., No. 4. (New Series. Enlarged.) JULY, 1901.

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THE CHELTENHAM MUSICAL FESTIVAL SOCIETY.

President—Sir HERBERT OAKELEY, LL.D., D.C.L., Mus.Doc. (Emeritus Prof. Univ. Edin.)

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THIRTY-SECOND SEASON, 1901-1902.

The Choral and Orchestral Divisions

Will Commence on TUESDAY EVENING, SEPTEMBER 17th, 1901.

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The following is from a report in the *Gloucestershire Chronicle*, May 18th:—"At the Winter Gardens, Cheltenham, on May 14th, Mr. J. A. Matthews, as conductor, and his Cheltenham Festival Choir, together with a magnificent orchestra and many eminent artists, performed Gounod's sacred trilogy, 'The Redemption,' in a style which left little to be desired. So clearly was success achieved, that the large audience could not possibly refrain from giving vent to their feelings in prolonged applause, however much it might be considered indecorous at

sacred concerts. Mr. Matthews had his general splendid control over chorus and band alike—which together numbered upwards of three hundred performers, including some helpers from Gloucester,—and the response to his bâton was no less creditable. Mr. J. A. Matthews is to be highly complimented upon the efficiency with which he carried his performers through their task, and with having got together such a thorough combination of talent."

The Musical Festival Society announces its Thirty-second Season to open in September. The programme will include Coleridge-Taylor's three works, *Hiawatha Scenes*, C. Villiers Stanford's "Last Post," "The Elijah," and Mendelssohn's Concerto, No. 1 for pianoforte and orchestra. Other new and important works will be taken in hand during the season. Mr. J. A. Matthews will continue conductor, and will be assisted by other eminent musicians.

The Annual Excursion of the Musical Festival Society will take place on Tuesday, July 9th, when Stratford-on-Avon will be visited, *via* Worcester. A delightful programme is arranged for this pleasant event.

On May 31st and June 1st, pianoforte and violin recitals were given by Master H. Vernon Warner, and his sister, Miss Elsie Warner. These clever little musicians delighted the audiences who were present. The programme consisted of a high class selection, including Beethoven's "Moonlight Sonata," four pieces by Chopin, and Liszt's "Rhapsodie Hongroise" (No. 5), for the piano, Handel's Sonata in F, and Elgar's "Salut d'Amour" for the violin. Miss Carrie Herwin was the vocalist, and Mr. H. E. Warner, their father, was the able accompanist. These talented children kept the audience spell-bound, and several times they were re-called. The execution of both is brilliant and finished, and great things may be expected from them in the near future. The programme was rendered throughout without copy, each one showing a wonderful retentive memory. Both children have been trained by their father, who is the organist of St. Ann's, Kew, and without any pressure or neglect of other school studies.

On June 23rd, a Musical Service took place in St. Luke's Church, when Mr. E. A. Dicks, F.R.C.O., organist, gave for the second time a performance of his cantata "The Promise of the Father," with an augmented choir of 80 voices. The soloists were Miss Alice Boaden, Miss E. Fluck, Mr. Eynon Morgan, and Mr. P. H. Gray. Mr. A. W. H. Hulbert presided and Mr. Dicks conducted. The performance was highly successful, and was listened to with reverence by the congregation.

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Provincial Notes.

CHELTENHAM.—The Musical Festival Society gave the last Subscription Concert of the thirty-first season, conducted by Mr. J. A. Matthews since its foundation, on May 14th, in the Winter Gardens. Gounod's Trilogy, "The Redemption," was given on festival lines with a complete orchestra and chorus, including a contingent of twenty voices from Gloucester and Stroud, numbering 300 performers. The artists were: Madame Medora Henson, Miss Susan Harry, Miss Emily Foxcroft, Miss Fanny Stephens, Mr. James Gawthrop, Mr. Mandeno Jackson, Mr. Henry Sunman, and Mr. Charles Knowles. The principal violinist was Mr. E. G. Woodward, who was supported by an excellent band of professionals, including Mr. Charles Collier and Mr. J. Maybrey (harpists), Mr. J. E. Teague, Mr. J. W. Austin, Mr. F. Mann, Mr. Horace Teague, Mr. Best, Mr. Benoni Brewer, Mr. Joseph Woodward, Mr. L. Mott, Mr. W. Griffin, Mr. A. Quarterman, Mr. E. Batten, Mr. A. E. Woodward, Mr. J. E. R. Teague, Mr. H. A. Ludlam, Mr. C. W. Teague, Mr. Peter Jones, Mr. F. Dawes, Mr. W. E. Davies, Mr. Bell Porter, Mr. J. C. A. Teague, Mr. W. H. White, Mr. Geo. Roberts, Mr. F. Elgar, Mr. C. Perreau, Mr. J. Challen, Mr. Alfred Roberts, Mr. Wymark Stratton, Mr. C. Chapman, Mr. Niblett, Mr. Rowland, Mr. Hastrill, Mr. A. Probin, Mr. W. H. Bennett, Mr. Wyth, Mr. A. W. H. Hulbert, Mr. J. Boyce, Mr. Gill, Mr. Chapman, Jun., Mr. Grainger, Mr. W. Hall, Mr. D. Gaze, Mr. F. H. Wilcox, Mr. A. G. Bloodworth (organ), and members of the Festival Society Orchestra and the Gloucester Instrumental Society, numbering eighty instrumentalists. The orchestra was erected for the occasion at the north end of the Building, and this arrangement conduced to a highly satisfactory performance of Gounod's great work, which was given for the fourth time by the Festival Society under the bâton of Mr. J. A. Matthews. The Mayor (Alderman George Norman), the Mayoress (Mrs. G. Norman), and the members of the Corporation honoured the performance by their attendance. The large building was well filled with a fashionable and enthusiastic audience.

The following is from a report in the *Gloucestershire Chronicle*, May 18th:—"At the Winter Gardens, Cheltenham, on May 14th, Mr. J. A. Matthews, as conductor, and his Cheltenham Festival Choir, together with a magnificent orchestra and many eminent artists, performed Gounod's sacred trilogy, 'The Redemption,' in a style which left little to be desired. So clearly was success achieved, that the large audience could not possibly refrain from giving vent to their feelings in prolonged applause, however much it might be considered indecorous at

sacred concerts. Mr. Matthews had his general splendid control over chorus and band alike—which together numbered upwards of three hundred performers, including some helpers from Gloucester,—and the response to his bâton was no less creditable. Mr. J. A. Matthews is to be highly complimented upon the efficiency with which he carried his performers through their task, and with having got together such a thorough combination of talent."

The Musical Festival Society announces its Thirty-second Season to open in September. The programme will include Coleridge-Taylor's three works, *Hiawatha Scenes*, *C. Villiers Stanford's "Last Post," "The Elijah,"* and *Mendelssohn's Concerto, No. 1* for pianoforte and orchestra. Other new and important works will be taken in hand during the season. Mr. J. A. Matthews will continue conductor, and will be assisted by other eminent musicians.

The Annual Excursion of the Musical Festival Society will take place on Tuesday, July 9th, when Stratford-on-Avon will be visited, *via* Worcester. A delightful programme is arranged for this pleasant event.

On May 31st and June 1st, pianoforte and violin recitals were given by Master H. Vernon Warner, and his sister, Miss Elsie Warner. These clever little musicians delighted the audiences who were present. The programme consisted of a high class selection, including Beethoven's "Moonlight Sonata," four pieces by Chopin, and Liszt's "Rhapsodie Hongroise" (No. 5), for the piano, Handel's Sonata in F, and Elgar's "Salut d'Amour" for the violin. Miss Carrie Herwin was the vocalist, and Mr. H. E. Warner, their father, was the able accompanist. These talented children kept the audience spell-bound, and several times they were re-called. The execution of both is brilliant and finished, and great things may be expected from them in the near future. The programme was rendered throughout without copy, each one showing a wonderful retentive memory. Both children have been trained by their father, who is the organist of St. Ann's, Kew, and without any pressure or neglect of other school studies.

On June 23rd, a Musical Service took place in St. Luke's Church, when Mr. E. A. Dicks, F.R.C.O., organist, gave for the second time a performance of his cantata "The Promise of the Father," with an augmented choir of 80 voices. The soloists were Miss Alice Boaden, Miss E. Fluck, Mr. Eynon Morgan, and Mr. P. H. Gray. Mr. A. W. H. Hulbert presided and Mr. Dicks conducted. The performance was highly successful, and was listened to with reverence by the congregation.

DOVER.—The first Triennial Musical Festival was held on May 1st, and attracted great local interest. The principal works given were Sullivan's Cantata "The Golden Legend," "Hiawatha's Wedding Feast," Coleridge-Taylor, and Sir F. Bridge's "The Ballad of the Clampherdown," conducted by the Composer. New compositions by Mr. H. C. Perrin and Dr. E. J. Bellerby were well received. Miss Agnes Nicholls, Miss Lucie Johnson, Mr. Charles Saunders, and Mr. Charles Knowles were the principal singers. The band and chorus numbered 200. Mr. H. J. Taylor, F.R.C.O., the main spring of the Festival, was conductor in chief, and must be heartily congratulated on the satisfactory results of his labours.

Mr. H. J. Taylor, F.R.C.O., conductor of the Dover Choral Union, was on May 20th, the recipient of a handsome silver salver, together with an album containing the names of the performers at the recent first Dover Musical Festival. Every performer had contributed to the present, which was given as a memento of the occasion.

The second number of the *Dover Musical Record* was published last month; it contains much of interest concerning Dover, which is becoming an important musical centre.

—:O:—

GLOUCESTER MUSICAL FESTIVAL.—The following artists are engaged for the Musical Festival: Madame Albani, Madame Sobrino, Madame Ella Russell, Miss Hilda Wilson, Miss Muriel Foster, Miss Ada Crossley, Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. Lane Wilson, and Mr. Plunkett Greene.

The orchestra includes the names of Mr. E. G. Woodward, Mr. J. E. Teague (Cheltenham), and Mr. A. Probin (Birmingham).

The *Gloucester Journal* states that some important changes in the festival programme were sanctioned at a recent meeting of the committee. It was originally intended that the chorus should be given a rest on the occasion of the one secular concert. All experience recommends that course, but, for reasons not very clear, the local contingent of the choral body will now be asked to take part in Stanford's "Last Post," and Sir F. Bridge's new work, "The Forging of the Anchor." Apart from any satisfaction which the composers may feel at the choice of their music, we regret the change. It is most important to avoid excessive wear and tear of amateurs' voices, their tone-production not being invariably adapted to endure a heavy strain, and the fact should have the force of a law.

We are of the same opinion. The strain on the voices of the choir is too much. A rehearsal

will take place on Saturday, followed by the Sunday afternoon service in the Cathedral; the morning, afternoon, and evening of Monday, Tuesday, Wednesday and Thursday, and the "Messiah" on Friday morning and afternoon will make up a heavy week for the choralists. It is more than any body of amateur singers should have to endure. The old arrangements of two or three secular concerts gave rest to the choir; the work steadily increases in this department. Depression and cracked voices may also be expected towards the end of the Festival week.—Ed., *Minim*.

Two novelties for the coming Three Choirs' Festival at Gloucester are just announced. One is a cantata from the pen of Sir Frederick Bridge, of Westminster Abbey. It is a setting of Ferguson's poem, "The Forging of the Anchor," for baritone solo, chorus, and orchestra, and it lasts in performance about half an hour. The second novelty will be Dr. Cowen's new orchestra work, to which he has given the title of "A Phantasy of Life and Love." There seems to be some question whether Sir Hubert Parry will be able to finish any absolutely new composition for the Festival. If he is not, it is possible that a place will be found for his "Ode to Music," a fine work which was written for the inauguration of the new Concert Hall at the Royal College, but which at Gloucester would be heard for the first time in public. The complete programme with the band and chorus is not issued as we go to press. Other important announcements may be expected shortly.

Mr. Coleridge Taylor has withdrawn from the programme his incidental music to "Herod." Another change removes Dr. Edward Elgar's orchestral variations and substitutes his new concert overture, "Cockaigne." Composers will be in strong force at the festival. In addition to Dr. Elgar, Sir A. C. Mackenzie will conduct the fine sequence of choruses in "The Rose of Sharon"; Sir F. Bridge and Dr. Stanford attend on behalf of their respective works; Dr. Cowen takes personal charge of his new "Phantasy of Life and Love"; Mr. C. Lee Williams of his "Harvest Song"; and, probably, Sir Hubert Parry of "Job."—*Telegraph*.

Miss Rosalind F. Ellicott and Miss Isabel Hirschfeld are making great efforts to establish a series of Chamber Concerts to take place at Gloucester and Cheltenham during the next season. Such an object should be carried out without difficulty, as there are no concerts of the kind taking place in either locality, and there should be a sufficient number of admirers of the works of the great composers of quartets, trios, &c., to ensure success.



MISS FANNY STEPHENS.





Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

INSTITUTED 1822.

INCORPORATED BY ROYAL CHARTER 1830.

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PRESIDENT : H.R.H. THE DUKE OF CONNAUGHT.

Principal—

SIR A. C. MACKENZIE, MUS.DOC., F.R.A.M.

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JAMES MUIR, *Secretary*.

Central Office, 32, Maddox Street, London, W.

Telegraphic Address:—"Associa," London.

July, 1901.

Calendar Notes.

JULY.

1st.—Monday.
The Fourth Number (Volume VIII.) issued of the
New Edition of *The Minim*, as a Quarterly
Musical Magazine, Review and Register.
7th, 14th, 21st, 28th.—Sundays.

AUGUST.

4th, 11th, 16th, 25th.—Sundays.
5th.—Bank Holiday—Monday.

SEPTEMBER.

1st, 8th, 15th, 22nd, 29th.—Sundays.

Gold Dust.

It is foolish to talk about living a Christian life
if you are Satan's servant.—*F. C. B.*

—:O:—

How silly and foolish a thing is that bitter
spirit, known by the name of professional jealousy.
If thy brother is less efficient than thyself, why be
jealous? for there is no need to fear that he will
exceed thee, and if he be a better artist than thou,
why not, like an honourable man, acknowledge the
fact?—*F. C. B.*

—:O:—

No two things differ more than hurry and
despatch. Hurry is the mark of a weak mind;
despatch of a strong one.—*Charles Caleb Colton.*

—:O:—

Always work with a definite object in view.
Sir Isaac Newton used to say that if there were any
difference between him and other men it consisted
in his fixing his eye steadily on the object which he
had in view, and waiting patiently for ideas as they
presented themselves.

—:O:—

The proof of a great rational and active mind
is in its large extent of thought and power of
expression.

—:O:—

Be always *doing*, you will never be in better
health or better pleased with yourself than when
you have plenty to do. Work, by its demand
upon motion, brings heat and life to the spirit, but
idleness on the contrary corrupts them.

—:O:—

Those who are learning to *compose* and to *arrange*
their ideas with accuracy and order, are at the
same time also learning to *think* with accuracy and
order, and this to the young musician is a matter of
supreme importance.—*F. I.*

Editorial.

This number of *The Minim* contains as a supplement a new chant setting of the "Te Deum Laudamus," composed by Edward F. Whitehead, organist and choirmaster of the Parish Church, Brinsley, Notts. It is published by the Academic and General Publishing Company, 310, Regent Street, W. Price Twopence.

—:O:—

This number (IV. of the quarterly edition of *The Minim*) completes the yearly set. All subscriptions *unpaid* should be forwarded to the Editor of this edition.

—:O:—

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—:O:—

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Sketches of Rising Artists.

MISS FANNY STEPHENS.

Miss Fanny Stephens is a native of Pershore, Worcestershire. She is a popular contralto vocalist in the Midlands. Her cultivated voice is pleasing and powerful, and well suited for oratorio and concerted music. Miss Stephens has excelled in the works of Handel, Mendelssohn, Gounod, and other celebrated composers. As a ballad singer she is greatly gifted, her repertoire is varied, and includes classical and popular songs by all the popular composers. Miss Stephens was trained by Mr. J. A. Matthews, of Cheltenham, and under his instruction she studied singing and harmony. In composition Miss Stephens has been successful in producing some meritorious vocal music, and her patriotic song "Britons for Ever" has had much demand, and is popular with several regimental bands. This song was graciously accepted by Her late Majesty the Queen. The King has also graciously accepted a copy. Lord Roberts and other distinguished military personages have also been pleased to accept copies. Miss Stephens is a clever pianist and a good all round musician. She has had the honour of performing before the King, when Prince of Wales, and other members of the Royal Family. *The Middlesex County Times* said in a recent report of a concert at Ealing, "Miss Fanny Stephens, who has an exceedingly

sweet voice, gave a delightful rendering of 'A Summer night,' G. Thomas, and 'I was dreaming.'" *The Wiltshire Chronicle* also gave the following remarks of a recent performance of "The Messiah," at Melksham:—"Miss Fanny Stephens, who has a beautiful contralto voice, sang with much tenderness and expression 'He shall feed His flock,' &c.

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"Judging by the portraits of artists personally known to us, we should say that the reproductions are excellent, while the biographies deserve commendation for the terseness with which the leading details are put together. Publishers and Editor are to be praised for their work. By way of preface Mr. Joseph Bennett makes some interesting remarks."—*Orchestral Association Gazette*.

"A work unique of its kind."—*Musical Opinion and Music Trade Review*.

"Excellent: the portraits (at least, of those whom I know) are, in general, really first-rate."—Professor PROUT, B.A., Mus.Doc.

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MISS WINIFRED WYNNE.

Miss Winifred Wynne was born in Worcestershire. Her mother's family were Welsh. After spending her early school life at Malvern and North Wales, several years were passed in Canada. Miss Winifred Wynne is still fond of that beautiful country, and it was in Canada that she first appeared as a professional singer, when she sang at a Concert at Toronto, conducted by Mr. Torrington. After about eighteen months' experience in Canada, Miss Wynne was advised to go to London for the study of Oratorio music. During her visit she combined study with work, and very soon became known in the Metropolis, and engagements were plentiful, and she has appeared at the Scottish Orchestral Concerts, Chester Musical Society, Huddersfield and Newport Choral Concerts, Liverpool and Bolton Choral Concerts. Among the next season's engagements, already booked, is one for the Liverpool Philharmonic Society. Miss Wynne's first appearance in England was at a concert at the Crystal Palace under Mr. Mann's direction. Since that event she has been twice re-engaged by the veteran conductor. Miss Wynne's favourite concert work is Oratorio, and her success in this form of composition has been most favourably reported in many of the leading papers in all parts of the kingdom.

Musical History.

FACTS WORTH KNOWING.

PART XIII. THE NINETEENTH CENTURY.

A.D. 1851.—The first Great Exhibition of all Nations, in Hyde Park, London. The idea originated with the late Prince Consort, who took a lively interest in everything that tended to promote Art and improve the public taste. The Exhibition was opened on May 1st, with much ceremony by the late Queen and her Consort. Music was one of the greatest attractions throughout the Exhibition, which was closed in October. The famous organ, erected by the late Henry Willis, in the Exhibition Palace, was very attractive. Mr. Willis's invention of the concave and radiating pedals dates from this time, and this organ was the first to which this novelty was applied. After the Exhibition the organ was partly adapted to the Cathedral, Winchester, and partly to the Parish Church at Cranbrook, Kent. The Exhibition organ gained the "Prize Medal." The late Mr. W. T. Best played on the organ to the Liverpool Corporation Deputies, with the late Mr. Willis's



MISS WINIFRED WYNNE.

assistance, and this led to the appointment of Mr. Best as organist of St. George's Hall, Liverpool, soon after. (1855-1894.)

A.D. 1851.—Verdi's Opera, "Rigoletto," produced at Venice.

A.D. 1852.—The "New Philharmonic Society," London, founded. It ceased to exist in 1879.

A.D. 1853.—Verdi's Opera, "Il Trovatore," at Rome, and his "La Traviata," at Venice.

Supplement to "The Minim," July, 1901.

GLOUCESTER MUSICAL FESTIVAL,

SEPTEMBER 8th, 10th, 11th, 12th, and 13th, 1901.

PATRONS - HIS MOST GRACIOUS MAJESTY THE KING AND HER MOST GRACIOUS
MAJESTY THE QUEEN ALEXANDRA.

PRINCIPAL SOLOISTS:

MADAME ALBANI,

Madame ELLA RUSSELL, Madame SOBRINO, Miss HILDA WILSON,
Miss ADA CROSSLEY, Miss MURIEL FOSTER,
Mr. BEN DAVIES, Mr. WILLIAM GREEN, Mr. ANDREW BLACK,
Mr. LANE WILSON, and Mr. PLUNKET GREENE.

Conductor Mr. A. HERBERT BREWER, Mus.Bac.

IN THE CATHEDRAL:

SUNDAY, at 3, GRAND OPENING SERVICE.

TUESDAY, at 11.30, "ELIJAH."

TUESDAY EVENING, at 8 o'clock, Mozart's "JUPITER SYMPHONY";
"A HARVEST SONG" (C. Lee Williams); "LAST JUDGMENT" (Spohr).

WEDNESDAY, at 11.30, SYMPHONY IN C MINOR (Brahms); MASS IN D
(Cherubini); ORGAN CONCERTO (Handel); MOTET FOR DOUBLE
CHOIR (C. Harford Lloyd), &c.

THURSDAY, at 11.30, "EROICA SYMPHONY" (Beethoven); "JOB" (Sir
Hubert Parry); REQUIEM (Verdi).

THURSDAY EVENING, at 8, "EMMAUS" (A. H. Brewer); "SLEEPERS
WAKE" (Bach); "HYMN OF PRAISE" (Mendelssohn).

FRIDAY, at 11.30, "THE MESSIAH" (Handel).

IN THE SHIRE HALL:

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Bridge); "LAST POST" (Stanford), &c.

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Rehearsal, £1 15s. Applicants for these Tickets have priority of choice.

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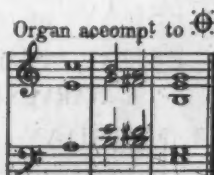
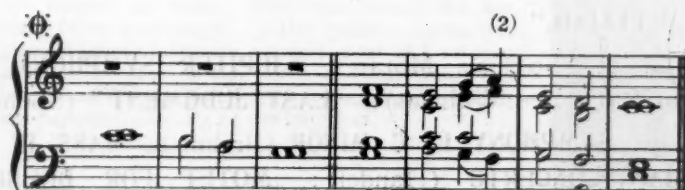
P. BARRETT COOKE, Secretary, Gloucester.

Te Deum Laudamus.

by Edward F. Whitehead



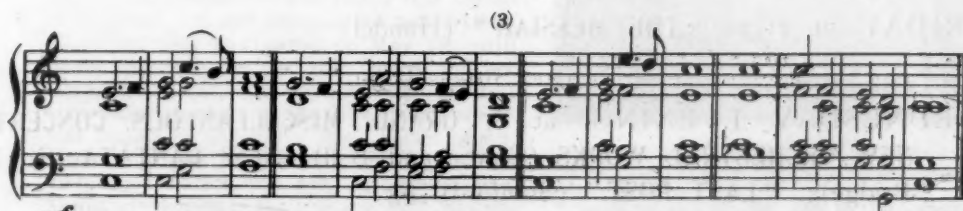
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|--|--------------|----------------------|----------------------|------------|
| 1. <i>f</i> We praise | Thee O God | : we acknowledge | Thee to be the | Lord. |
| 2. All the earth doth | worship Thee | : the | Father ever | lasting. |
| 3. To Thee all Angels | cry a loud | : the Heavens, and | all the Powers there | in. |
| 4. To Thee Cherubim and | Seraphim | : con | tinual | ly do cry, |
| 5. <i>pp</i> Holy, | Holy, Holy | : <i>cresc.</i> Lord | God of Saba | oth; |
| 6. <i>f</i> Heaven and earth are full of the | Majesty | : of | Thy Glo | ry. |



Men
only.

FULL CHOIR.

- | | | | | | |
|--------------------------|-----------------|----------|---|---|------|
| 7. The glorious company | of the Apostles | : praise | - | - | Thee |
| 8. The goodly fellowship | of the Prophets | : praise | - | - | Thee |
| 9. The noble | army of Martyrs | : praise | - | - | Thee |



- | | | | | | |
|--|---------------|-----------|----------------|----------|---------|
| 10. <i>mf</i> The Holy Church throughout | all the world | : doth ac | know | ledge | Thee, |
| 11. The | Fa | ther | : of an | infinite | Majes |
| 12. Thine honour | able | true | : and | on | ly |
| 13. Also the | Holy | Ghost | : <i>p</i> the | Com | fort |
| 14. Thou art the | King of | Glory | : O | - | Christ. |
| 15. Thou are the ever | lasting | Son | : of | the | Fa |
| | | | | ther. | |

☪ If preferred this chant can be sung by all voices in Harmony as in N^o 5.



16. *p* When Thou tookest upon Thee to deliver man : Thou didst not abhor the Virgin's womb.
 17. When Thou hadst overcome the sharpness of death : Thou didst open the Kingdom of Heaven to all believers.
 18. Thou sittest at the right hand of God : in the Glory of the Father.
 19. *mf* We believe that Thou shalt come : to be our Judge.
 20. *p* We therefore pray Thee help Thy servants : whom Thou hast redeemed with Thy precious blood.
 21. Make them to be numbered with Thy Saints : in glory ever-lasting.
 22. O, Lord save Thy people : and bless Thine heritage.
 23. Gov - - - - - ern them : and lift them up for ever,

(5)



24. *ff* Day by day : we magni - fy Thee
 25. And we worship Thy Name : ever world with - out end

(6)



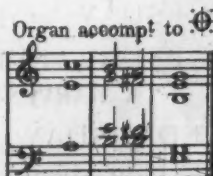
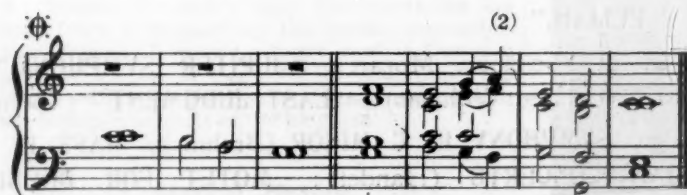
26. *mf* Vouch - - - safe O Lord : to keep us this day with - out sin
 27. O Lord have mercy up - on us : have mer - cy up - on us
 28. *cresc.* O Lord let Thy mercy lighten up - on us : as our trust is in Thee
 29. *f* O Lord in Thee have I trusted : let me never be con-founded.

Te Deum Laudamus.

by Edward F. Whitehead.



- | | | | | |
|--|--------------|----------------------|----------------------|----------|
| 1. <i>f</i> We praise | Thee O God | : we acknowledge | Thee to be the | Lord. |
| 2. All the earth doth | worship Thee | : the | Father ever | lasting. |
| 3. To Thee all Angels | cry a loud | : the Heavens, and | all the Powers there | in. |
| 4. To Thee Cherubim and | Seraphim | : con | tinual ly do | cry, |
| 5. <i>pp</i> Holy, | Holy, Holy | : <i>cresc.</i> Lord | God of Saba | oth, |
| 6. <i>f</i> Heaven and earth are full of the | Majesty | : of | Thy Glo | ry. |



Men
only.

FULL CHOIR.

- | | | | | | |
|--------------------------|----------|-------------------|---|---|------|
| 7. The glorious company | of the A | postles : praise | - | - | Thee |
| 8. The goodly fellowship | of the | Prophets : praise | - | - | Thee |
| 9. The noble | army of | Martyrs : praise | - | - | Thee |



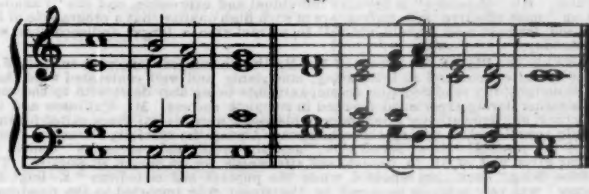
- | | | | | | |
|--|---------|----------------------|----------|-------|---------|
| 10. <i>mf</i> The Holy Church throughout | all the | world : doth ac | know | ledge | Thee, |
| 11. The | Fa | ther : of an | infinite | Majes | ty, |
| 12. Thine honour | able | true : and | on | ly | Son, |
| 13. Also the | Holy | Ghost : <i>p</i> the | Com | fort | er. |
| 14. <i>f</i> Thou art the | King of | Glory : O | - | - | Christ. |
| 15. Thou are the ever | lasting | Son : of | the | Fa | ther. |

☞ If preferred this chant can be sung by all voices in Harmony as in N^o 5.



16. *p* When Thou tookest upon Thee to deliver man : Thou didst not abhor the Virgin's womb.
 17. When Thou hadst overcome the sharpness of death : Thou didst open the Kingdom of Heaven to all believers.
 18. Thou sittest at the right hand of God : in the Glory of the Father.
 19. *mf* We believe that Thou shalt come : to be our Judge.
 20. *p* We therefore pray Thee help Thy servants : whom Thou hast redeemed with Thy precious blood.
 21. Make them to be numbered with Thy Saints : in glory ever lasting.
 22. O Lord save Thy people : and bless Thine heritage.
 23. Gov - - - - - ern them : and lift them up for ever,

(5)



24. *ff* Day by day : we magnify Thee
 25. And we worship Thy Name : ever world without end

(6)



26. *mf* Vouch - - - - - safe O Lord : to keep us this day with out sin
 27. O Lord have mercy up on us : have mer cy up on us
 28. *oroso:* O Lord let Thy mercy lighten up on us : as our trust is in Thee
 29. *f* O Lord in Thee have I trusted : let me never be con founded.

The pointing is taken from the Cathedral Psalter by permission of Novello & Co Ltd.

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NEW SONGS FOR MUSICIANS.

SONGS BY MALLINSON.

Springlets

- a. Over the winter eaves
(Ueber die Winterdächer)
- b. Slow, horses, slow,
(Sacht, Rosse, Sacht)

Eleanore

Snowflakes (Schneeflocken)

Canadian Hunter's Song

(Canadisches Jägerlied)

The Message and the Song.

(Botschaft und Lied)

Two Songs

- a. The plaint of the leaves.
(Der Blätter Klage.)
- b. O thank me not,
(O, danke nicht)

Slumber Song (Schlummerlied)

Appleblossom (Apfelblüthen)

There lies the warmth of Summer

(Es liegt der heisse Sommer)

Sing! break into Song

Sing! Stimm an das Lied)

Daybreak (Tagesanbruch)

Violet (Blauveigelein)

THE TIMES.—Other songs preceded the central feature of interest, a group of really charming songs by Mr. Albert Mallinson, who played all the singer's accompaniments with exquisite finish. His "Eleanore" is strongly individual and expressive, and the "Canadian Hunter's Song" most effective; all, in fact, are of such high quality that a programme of his lyrics promised for next week should not fail to attract even a larger audience than was present on Monday.

DAILY TELEGRAPH.—Some twenty of Mr. Mallinson's compositions were submitted in the course of the afternoon, and so interesting, musically and well contrasted were these pieces, and so delightfully rendered (the accompaniments being ably dealt with by the composer) that a rather daring experiment resulted in complete success. Mr. Mallinson and the singularly earnest and sympathetic interpreter of his songs, were several times called forward and deservedly complimented during the afternoon. Among the specially attractive pieces may be cited the poetical "Slow, horses slow," and the pretty and expressive "Violets." A charming song given first of all in Danish, and afterwards, for an encore, in English. The dainty "Canoe Song" was also repeated, while the piquant and melodious "Es liegt der heisse Sommer" was very brightly rendered by the singer, who imparted to the passionate "Botschaft und Lied" a full measure of impulse and fervour. We shall hope to renew acquaintance with these gifted artists next season.

THE MORNING POST says:—Mr. Mallinson is a composer of remarkable talent and no little originality. His songs are refined and uncommon. Some of them like "Snowflakes" and "Apple blossom" have a peculiar fascination.

THE STANDARD says:—The songs heard yesterday testify to a delicate and lively imagination, keen perception of fitness, and a very pleasing style of musical expression. These estimable qualities were very marked in "Es liegt der heisse Sommer" (There lies the warmth of Summer). "Snowflakes," the setting of the last line of which, unaccompanied, is a master stroke; "Slow, horses slow," a really beautiful song; "Apple blossom," the music of which is as dainty as the spirit of the text; "Daybreak," which concludes most impressively; "To me at my fifth floor window," fantastic lines poetically set; and "The Message and the Song," in which the passion rings true. Some of the numbers also in a cycle entitled "My garden," are little gems. Cultured amateurs will undoubtedly find much to charm them in Mr. Mallinson's songs, and they should become familiar in our concert rooms.

MORNING POST.—A very interesting vocal recital was given on Monday afternoon at the Steinway Hall, by Mme. Steinhauer, a most gifted soprano vocalist, who sang no fewer than twenty songs by Albert Mallinson. The programme offered was a pleasant surprise, for it introduced us to a composer of real merit. Mr. Mallinson's songs are most attractive, full of real musicianly feeling and free from any suspicion of banality. We may especially single out "Es liegt der heisse Sommer," "Slow, horses, slow," "Canoe Song," "Violet," "Baby," "Eleanore," "Bed in Summer" and "Summer Song," as examples of the composer's talent. The songs afforded ample evidence that Mr. Mallinson possesses an individuality of his own, and we shall look forward to hearing more works from his pen.

MORNING LEADER.—In these he shows a decided lyrical gift, a delicate fancy, and an engaging fastidiousness of workmanship. I would particularly instance "Slow, horses, slow," "O danke nicht," "Apple Blossom," and the last number of the song-cycle, "My Garden," a setting of some of Philip Bourke Marston's "Garden Secrets." The dialogues between the rose and the bee, and between the rose and its lover, the wind, are set with real poetic fancy. Mr. Mallinson is at his best when in this light and fanciful vein.

THE TIMES says:—Some of the Songs were extremely clever and interesting. "Slow, horses slow," is a fascinating piece of work, combining a charming melody with a very original and effective accompaniment; two lyrics "Rose's Song" and "My Garden" are really charming. Among other songs may be noted remarkably clever settings of Herrick's "Divination by a Daffodil," and of Henley's "To me at my fifth floor Window."

These Songs can be seen and tried over at

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Sung by Mesdames Ada Crossley, Emily Foxcroft, Lillian Harvey, Grainger Kerr, Edith Miller, and Cecilia Staunton, and Messrs. Frank Boor, Edmund B. Cooper, Mervyn Dene, Foxton Ferguson, Herbert Grover, Gordon Heller, Mandeno Jackson, Samuel Masters, Dennis O'Sullivan, and Charles Tree.

Sung by Mesdames Louisa Atkinson, Mabel Johnson, Ruth Lamb, Alisa Landells, Charlotte Russell, H. J. Tiltman, Anna Steinhauer, and Clarissa Talbot.

- A.D. 1853.—The Steinway Pianoforte Firm founded in New York, U.S.A.
- A.D. 1854.—Bach's Oratorio, "The Passion," according to St. Matthew, given for the first time in England, at the Hanover Square Rooms, London, under the direction of Sir William S. Bennett.
- A.D. 1855.—The Crystal Palace (Sydenham) Saturday Concerts instituted, under the direction of Mr. August Manns. The Crystal Palace was first used for the Great Exhibition in Hyde Park.
- A.D. 1855.—Sir Michael Costa's Oratorio, "Eli," produced at the Birmingham Festival.
- A.D. 1856.—The Bechstein Pianoforte Firm founded, at Berlin.
- A.D. 1856.—Sullivan (Sir Arthur) elected as the first scholar of the "Mendelssohn Scholarship Prize."
- A.D. 1857.—The First Handel Festival held at the Crystal Palace, as a trial Festival. The next Festival was held in 1859, to commemorate the death of Handel. Sir Michael Costa was conductor until 1880; after that date he was succeeded by Mr. August Manns.
- A.D. 1857.—The "Royal Military School of Music" founded by the Duke of Cambridge.
- A.D. 1858.—The First Leeds Musical Festival was held.
- A.D. 1859.—Madame Patti's first appearance in Opera, as "Lucia," at New York, U.S.A., on November 24th.
- A.D. 1859.—The First Grand Triennial Handel Musical Festival, at the Crystal Palace, to commemorate his death, in 1759. A bronze medal was presented to each performer who took part at that Festival, the name being engraved on the side of the medal.
- A.D. 1860.—Gounod's Opera, "Phlémon et Baucis," produced at Paris.

(To be continued.)

NEW MUSIC

Published by *The Minim Company*, Cheltenham.

Song: "The Pathway of Love" (4s.)—Julia Vickers.

Lied: For the Pianoforte (1s. 6d.) Composed by Louise Z. Dugdale, A.Mus., T.C.L.

Allegro Moderato: For Two Violins and Pianoforte (4s.) Composed by Rose Mesham, A.Mus., T.C.L.



MISS BERTHA SALTER.

Miss Bertha Salter, the famous contralto, is a native of Devonshire. At an early age she gave great evidence of the possession of rare musical instinct, which has, happily, been systematically and thoroughly cultivated. For a period of four years she studied singing in Brussels, and during that time she had the honour of singing to Her Majesty the Queen of the Belgians and Princess Clementine.

Miss Bertha Salter's voice, which is of really wonderful depth and richness of tone, is said to recall that of the late Madame Alboni (the renowned contralto Opera singer, who died in 1894, at Ville d'Avray, Paris). Miss Bertha Salter sings in six languages, and has had many flattering offers to appear in Opera, but she prefers Oratorio music above everything, her voice being particularly suited to sacred music. Miss Bertha Salter has had the honour of singing before His Majesty the King of Sweden and Norway and Her Serene Highness the Princess Edward of Saxe-Weimer.

During the short time Miss Bertha Salter has been in England she has sung for many of the leading musical Societies, including the following:—The Crystal Palace Saturday Afternoon Concerts, six times, The London Philharmonic, The Monday

Popular Concerts (St. James's Hall), The Royal Amateur Orchestral Society (Queen's Hall), Scottish Orchestra (Glasgow, Edinburgh and Dundee). Among her many engagements for the Autumn, Miss Bertha Salter has booked a tour to sing in "The Daisy Chain." Of a recent vocal recital at Prince's Hall *The Times* says:—"Miss Bertha Salter not only sang Vaccaj's beautiful 'Ah! se tu donni' with great effect, but gave Caldara's 'Come raggio di Sol,' and Martini's 'Piacer d'Amour' with becoming dignity and repose; she introduced a musicianly and very interesting song by Tiersot, 'Ou vont-ils si vite?' which served with a couple of compositions by Mdle. Chaminade, to show off her splendid contralto—a voice, reminding the hearer not a little of Madame Richard at her best—to the utmost advantage.

Academical.

ROYAL ACADEMY OF MUSIC.

His Majesty the King has been graciously pleased to continue the Royal Patronage of the Royal Academy of Music, accorded to the Institution by the Sovereign since the granting of its Charter by His Majesty, George IV., in 1830.

H.R.H. the Duke of Connaught, K.G., has been graciously pleased to accept the post of President of the Royal Academy of Music, rendered vacant by the death of H.R.H. the Duke of Saxe-Coburg and Gotha.

The Sterndale-Bennett Prize has been awarded to Winifred Christie (a native of Stirling, N.B.), Florence J. Reeves being highly commended, and Henrietta E. Simons commended. The Examiners were Messrs. Robert Beringer and Ernest Fowles, and Miss Margaret Gyde (in the Chair).

The Louisa Hopkins Memorial Prize has also been awarded to Winifred Christie, Rosamond Ley and Hedwig Cole being highly commended. The Examiners were Mr. Albert Fox and the Misses Amy Hore and Annie Cantelo (in the Chair).

The R.A.M. Club Prize (for composition) has been awarded to Harry Farjeon, A. von Ahn Carse being commended. The Examiners were Messrs. Charles Macpherson, Myles B. Foster, and John E. West.

The Charles Mortimer Prize (for composition also) has been awarded to George R. Senior, Felix Swinstead being commended. The Examiners were Miss Amy E. Horrocks and Messrs. Granville Bantock and Henry Gadsby.

The Goring Thomas Scholarship (for lyrical composition) has been awarded to Paul Corder (of London). The Examiners were Mr. Edward

German, Sir Alexander Mackenzie, and Cavaliere Alberto Randegger (Chairman).

The Dove Scholarship (for violin-playing) has been awarded to Ruth Clarkson (of London), Ella Plaistowe Ivimey being highly commended. Messrs. Josef Blaha, Hans Wessely, and Emile Sauret (Chairman) were the Examiners.

—:O:—

THE ROYAL COLLEGE OF MUSIC.

A.R.C.M. Examination, 1901.

The sixteenth examination for certificate of proficiency, bearing with it the title of Associate of the Royal College of Music, was concluded on 27th April, 1901.

The following 90 candidates were successful (out of 189):—

Pianoforte (Teaching).—Barber, Margaret O.; Bell, Lucy; *d* Boutell, George W.; *b* Bradburn, Walter; Bradshaw, G. Stanley; *d* Brinckler, Lizzie; Butterfield, Mary K.; Clarson, Nora; Dawson, Henry L.; *b* De Rozario, Mary J. G.; Field, Elizabeth; Franklin, L. Rowena; Gordon, Helen G.; Haines, Stafford, G. M.; *b* Harrison, Margaret A. I.; Hatcher, Naomi; *b* Hatherley, Mary E.; Jackson, May T.; Jones, Percy; *b* King, Elizabeth W.; Lane, Herbert; Le Maistre, Evelyn; Lewis, Mrs. Agnes E.; Lonsdale, Walter H.; *d* Maret, Annie O.; *b* Marley, Amelia A.; Mason, Merville W.; Maud, Sister Katharine; *b* Mear, Mary B.; *d* Morgan, Emily; Monteath, Ellen R.; Orton, Muriel H.; Othen, Catherine; *b* Paffard, Amy L.; Paget, Edith L.; Phillips, Jessie F.; Pinchbeck, E. E. Isabel; *b* Poole, Dorothy E.; *b* Postlethwaite, Tom; *b* Potter, Frances M.; Rowe, George M.; Schott, Florence; Shaw, Amelia F.; Snell, Florence E.; *b* Taaffe, Mary S.; Weir, Mabel; Whitehead, Percy A.; *b* Whitwell, Gertrude M. J.

Pianoforte (Solo Performance).—*d* Bainton, Edgar L.; *d* Carey, Lilian R.; *d* Gay, Maud; *b* Hardman, Hester E.; Hiley, Mrs. Catherine S.; *c* Shorting, Constance E.; *d* Smith, Florence; *d* Thomas, Ada; Walker, Alice; Warner, Elsie H.

Singing (Teaching).—Cuttell, Maud; *d* Friedländer, Arthur M.; Groser, Agnes M.; Hole, Charles F. C.; Plowman, Florence; Trethoven, Vivian F.

Singing (Public).—Birch, Helen; *d* Bond, Mabel A.; Dewhurst, Mrs. Amy M.; Dupuis, Georgina K.; Gleeson-White, Cicely R.; Kiddell, Charlotte L.; *b* Nicholl, Elizabeth D.; Shepherd, Emily; Stanford, Eva E.; Stephenson, Grace; Thornton, Sarah; Winter, Grace Day.

Organ.—Almond, Joseph; *a d* Kahn, Percival B.; *a b* Radcliffe, Frank; *a d* Roberts, Caradog; *a d* Turner, Eustace.

Violin.—Greenop, Amy R.; Horwood, Emma A.; Osborn, Muriel. *Violoncello*, Mason, Edward. *Flute*, Richards, Percy A. *Hautboy*, Shepley, Willirm H. *Clarinet*, Leonard, Arthur. *Bassoon*, Hinchcliffe, Ernest W. *Horn*, Hambleton, Hale G.

a Competent also in Choir Training; *b* Competent knowledge also of Harmony; *c* Competent knowledge also of Counterpoint; *d* Competent knowledge also of Harmony and Counterpoint.

—:O:—

TRINITY COLLEGE, LONDON.

The higher examinations in music will take place in London, commencing Monday, July 22nd.

The local examinations in musical knowledge were held at all the centres on Saturday, June 22nd. There was a very large number of entries in all divisions.

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THE GUILD OF ORGANISTS (INCORPORATED).

The half-yearly examinations will take place on Tuesday, July 9th. It should be distinctly understood that these important examinations are intended for Church Musicians only, and are in no way competing with other musical bodies. The examiners this month will be Mr. H. C. Perrin, Mus.Bac., organist of Canterbury Cathedral, and Mr. T. Tertius Noble, A.R.C.M., organist of Yorkminster.

A branch of this excellent institution has been established at Manchester. The president and chairman of the local council is Mr. J. Kendrick Pyne, Mus.Doc. Cantuar., F.Gld.O., F.R.C.O., L.T.C.L. The chaplain is the Rev. J. A. Winstanley, M.A., Minor Canon of the Cathedral. The local council:—Mr. W. Mullineux, F.R.C.O., organist of the Town Hall, Bolton; Mr. J. Patterson, F.R.C.O., F.Gld.O., Northwich; Mr. Robert W. Baker, Barlow Moor; Mr. Douglas H. Hallett, Cheetwood. Mr. E. Gordon Cockrell, F.Gld.O., Ardwick, is the Hon. Treasurer, and Mr. F. Wrigley, Manchester, is the Hon. Secretary. There has been a large accession of members to this branch of the Guild. The Birmingham and Liverpool branches are also flourishing well. The annual dinner of the Guild will take place on July 9th, at the Holborn Restaurant, the Right Rev. the Lord Bishop of Kensington (Dr. F. E. Ridgeway) will preside.

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OXFORD UNIVERSITY.

The following have passed the final examination of Mus.Bac., Queen's College:—J. C. Long (Cheltenham), and J. W. G. Hathaway (Lydney).

CAMBRIDGE UNIVERSITY.

The following have passed the final examination for the Degree of Mus.Bac.:—A. H. Robinson, B.A., Clare; J. J. Glover, non-collegiate.

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The Stewart of Rannoch Scholarships in Sacred Music at Cambridge University have been awarded to C. H. T. Atchley, Sidney Sussex College; F. W. Waleley, Selwyn; and R. Sterndale Bennett, St. John's College.

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DURHAM UNIVERSITY.

The following have passed the final Mus.Bac. Examination:—E. Darby, J. R. Griffiths, C. H. F. Merrill, R. H. F. Mort.

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The next Examination for F.Gld.O. and the Certificate of Practical Musicianship will be held on Tuesday, July 9th, 1901. Examiners: H. C. PERRIN, Esq., Mus.B., Organist, &c., Canterbury Cathedral; T. TERTIUS NOBLE, Esq., A.R.C.M., Organist, &c., York Cathedral.

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Adagio (in free style) in E; *Merkel* (Novello).
Sonata, No. 18; *Rheinberger* (Novello).
Fugue in E Flat Major: *Albrechtsberger* (Vol. XII., Cecilia, Augener).

CERTIFICATE.

Andante in G: *Wesley* (Novello).
Fantasia in E Minor: *Merkel* (Novello).
Fugue in C Minor: *Böely* (Vol. XXXII., Cecilia, Augener).

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For Music.

THE SECRET.

Love was the magic power
That tuned my heart to sing ;
Love was the heavenly hour
Joy brought upon its wing ;
Love was the golden rose,
Pleasure without alloy,
That could all fear oppose,
That could all harm destroy.

Once, in a bitter hour,
I fancied love was dead.
Once, beneath evil power,
I thought all joy was fled.
But on the whispering wind
The song of love passed by ;
Breathing its message kind,
Music that could not die.

And so thro' dark or light,
And so thro' cloud or sun,
Love bringeth still delight,
And conquests ever won.
Ye, who would joyance know,
Dwell ye with love to-day,
Fount that will ever flow,
Bliss that will ever stay !

E. B. RUSSELL.

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Discovery of Purcell MSS.

The following appeared in the columns of *The Daily News* on May 24th, under the heading of "Music and Musicians":—

A remarkable discovery has this week been made by that erudite musician Mr. J. S. Shedlock, namely, the full score of Purcell's "Fairy Queen," which has been missing for 200 years, since, indeed, the advertisement in the *The London Gazette* in 1701 (not 1700 as Dr. Cummings in his valuable book has it), in which the directors of Covent Garden announced, "whosoever brings the said score, or a copy thereof, to Mr. Zackary Baggs, treasurer of the said theatre, shall have 20 guineas reward." We quoted the advertisement in *The Daily News* a fortnight ago, but there is no reason to suppose that the commercial instincts of so single-minded a musical enthusiast as Mr. Shedlock were thereby stimulated, or that the discovery, which followed so rapidly, was due to anything than an accident. The worthy Zackary Baggs has long since been gathered to his fathers, and Mr. Shedlock's chance of securing the reward of 20 guineas is, we fear, infinitesimal, unless, indeed, Mr. Neil Forsyth elects to honour the long-dated promissory note of his predecessor.

The score was, and it has been for upwards of sixty years, in no less accessible a spot than the Library of the Royal Academy of Music in Tottenham Street. It was, it seems, effectually concealed among a quantity of printed and MS. music bequeathed to the Academy by R. J. S. Stevens, composer of "The Cloud-Capt Towers," "Sigh no more, ladies," and other famous glees. Stevens, who was organist at the Temple and Charterhouse, and Gresham Professor, died in 1837; and, as in the days of Cipriani Potter, MS. glees were evidently held of small account, it was nobody's business even to catalogue such documents. Therefore this precious relic has remained unconsulted until Mr. Shedlock discovered it. Stevens most probably got it from the library of old Dr. Pepusch, who about 1700 was engaged to "adapt" the operas for Drury Lane, whence the library of "The Theatre in Dorset Gardens" had been removed. Mr. Shedlock finds in the present score internal evidence to show that it was the actual score used at Dorset Gardens in 1693, for it contains all the music added by Purcell after the original production in 1692. Mr. Barclay Squire, of the British Museum, who has enjoyed great experience in such matters, is of opinion that a portion of the music is in Purcell's own handwriting.

MR. CHARLES KNOWLES,

Baritone,

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Chester Musical Festival, July 25th, 26th, 27th, 1900.—"Zion's Gade."

The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect.—*Daily Telegraph*, July 26th, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*Times*, July 31st, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26th, 1900.

"It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—*Chester Chronicle*, July 28th, 1900.

"**Faust**" *Berlioz*.—"With Mr. Charles Knowles as an unusually powerful Brander."—*Times*, July 31st, 1900.

"Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27th, 1900.

"**Transfiguration of Christ**," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—*Manchester Guardian*, July 28th, 1900.

Royal General Theatrical Fund.

The fifty-sixth public dinner of the Royal General Theatrical Fund took place on Thursday night, May 23rd, at the Hotel Metropole. Amongst the company were Mr. Edward Terry (who presided), Sir Squire Bancroft, Mr. George Alexander (who left early), Sir J. Whittaker Ellis, Sir Albert K. Rollit, M.P., Mr. John Strachan, K.C., Sir John Monckton, and Mr. T. Skewes-Cox, M.P.

The Chairman, proposing "Success to the Fund," said: I labour under the disadvantage of being a comedian, and, perhaps, unable to make an audience take me as seriously as I would wish. A comedian is always expected to be funny. I have no desire to be funny to-night. I am reminded of an old comedian friend of mine who was a somewhat disappointed actor (you may, perhaps, have observed that such things do exist). He was generally unemployed, otherwise resting, and his weekly advertisement in the theatrical organ seemed like the brook to go on for ever. His regular advertisement ran thus: "Mr. ——— disengaged; very funny off the stage, would like to have the chance of being funny on." (Laughter.) Smiles and tears come often very close together, and the fund for which I plead is a visible proof of the correctness of that assertion. (Cheers.) Founded in 1838 by such men as Macready, Sheridan, Knowles, Elton, and Tyrone Power, it had the vicissitudes common to all funds, but it had staunch friends, and arriving at the year 1846, when the first dinner was presided over by the late Charles Dickens, that was our first red-letter day. (Cheers.) The second was in the year 1847, when we obtained our charter, and her most gracious Majesty Queen Victoria became our patroness, and a most liberal benefactor until the day of her lamented decease. Our annuities are necessarily small, and far less than we should like them to be. It is my earnest desire and ambition to raise the amount annually, and I trust that my poor appeal this night will enable us to arrive at that result. It will not only put joy into my heart as treasurer, but give additional comfort to our annuitants. (Hear, hear.) Remember, I appeal on behalf of those from whom you have derived much pleasure on the stage, and who bear honourable and much respected names. I want you to help those who have fallen on the way, as well as our poorer brethren who have only had an opportunity of progressing slowly in their profession. The dramatic profession is a precarious one, and the blanks far outnumber the prizes. It is one in which sunlight and shadow, joy and sorrow alternate sometimes very suddenly.

Mr. C. J. Davies, amid loud cheers, announced subscriptions to the amount of £1,600.

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Notes by Omar.

I. WOMEN AS COMPOSERS. II. ROYALTIES AS MUSICIANS.

I.

Why is it that in music woman's record fails most signally? In fiction she can give us such names as George Eliot, the two Brontës, Jane Austen, George Sand, in poetry, Sappho and Mrs. Browning; but what woman's name is worthy to take rank with Beethoven, Handel, or Wagner? We cannot even find one to place beside Balfe or Arthur Sullivan. As was remarked some years ago in the *Musical Times*, "A few gifted members of the sex have been more or less fortunate in their emulation of men and that is all. Not a single great work can be traced to a feminine pen." Nothing has been done since to lessen the truth of this remark. Year by year new works are produced; it is rare for even a minor production to be from the pen of a woman. A large part of all music proceeds from the emotions, and in this respect woman is supposed to be more gifted than man. But music clearly depends on something more than feeling, something that goes beyond sensibility; and in that something woman would seem to be lacking. She is like a poet who lacks "the accomplishment of nerve," the gift of utterance is not hers. She can interpret, but she cannot create. Fable may name St. Cecilia as the patroness of music, but the real gods of music are the Handels and the Mozarts. As singers, women can hold their own against all male comers; as instrumental performers, they fall behind the greatest; as producers, as composers they have done nothing beyond second-best. It is extraordinary that woman should thus fail in a department where a careless thinker might expect her chiefly to excel. But the careless thinker would probably regard music as merely a light exercise of the fancy and emotions; it is more than this, it is one of the deepest utterances of the soul, and one of the severest exercises of the mind. For some reason not yet understood the feminine nature has never yet produced a Beethoven, as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. The plea of defective education with regard to music can hardly apply, for at a time when it was rare for a man to receive any musical training whatever, every girl was taught to play the harpsichord or pianoforte, and even now, though men are studying music increasingly, lady-performers probably outnumber males by six to one. Possibly women have been on the wrong tack altogether in their efforts at musical production. They have had no pioneer of their own sex, and

they have naturally followed in the footsteps of man. But if they are to accomplish anything great, they must be distinctive; they must follow nobody, emulate nothing, but seek to embody the instinctive emotions of their own souls. As imitators of men in music, it must be recognised that they have not been successful: this does not prove that they are doomed to failure. It is useless to theorize about differences between man and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatising or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in literature, and her complete failure in musical production.

II.

From all accounts, Dutch musical and artistic circles are highly delighted that Queen Wilhelmina's Consort should be a prince, not only devoted to art of all kinds, but an accomplished painter and musician. His fine tenor voice has been carefully trained, and a short time ago he distinguished himself by singing a little composition of his own at a royal concert, and was most warmly congratulated by the Kaiser. Queen Wilhelmina is neither musical nor willing to do much for art. In her lack of vocal talent, she stands alone among her European confrères. Indeed, some of the present crowned heads might easily have earned their living by their vocal talent had they been thrown on their own resources. Amongst these may be mentioned Oscar II. (also a tenor), Queen Marie Christine, of Spain, who might have been an operatic star had her elevated position not prevented it, Abdul Hamid, Sultan of Turkey, who both plays and sings, Nicholas of Russia, Victor Emmanuel, and our own late lamented Queen Victoria, who had a very sweet voice and used to enjoy singing with and accompanying Patti. The German Emperor not only interprets the works of others, but has composed various selections. Many others of royal birth have excelled in musical art of late years, including members of our Royal Family.

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LEOPOLD MOZART, WITH HIS CHILDREN—

WOLFGANG AMADEUS, AGED 7, AND MARIANNE, AGED 11.

The Great Composers.

THE FAMILY MOZART.

"There they go: the handsomest pair in Salzburg!" So at any rate say the gossips of the old city, as they turn to look after the retreating figures of Leopold Mozart, the "Hofmusicus" of the Prince-Archbishop, and his newly married spouse, Anna Maria (*née* Pertlin).

But time flies, and some 150 long years separate us from the days when the personal attractions of the worthy couple excited the admiration of their fellow citizens. And as good looks, like Time itself, take to themselves wings, it might have easily happened that these compliments should have died a natural death and passed from the memory of man.

Fate had, however, reserved an honour for Leopold and Anna more lasting than that of personal beauty, namely, that of being the father and mother of Wolfgang Amadeus Mozart, one of the greatest musicians that ever lived; indeed, in some respect, one is justified in saying *the* greatest.

MOZART PERE.

Not unfrequently has the career of a great musician been for a time impeded by the lack of sympathy or positive opposition of a parent. The worthy Dr. Handel, father of the immortal George Frederic, offers an illustration. It took much to disabuse the mind of the old physician of his notion that music, "although an elegant and fine amusement, as an occupation hath little dignity." The recognition of his son's genius, and his acquiescence in its being his life's work, were matters forced upon him.

Far otherwise was it in the case of the young Mozart. The father, Leopold, was a highly esteemed and conscientious musician, and devoted himself, heart and soul, to the education of his children. Born at Augsburg, in 1719, after a short university career, he adopted music as a profession. In 1743 he entered the service (semi-church, semi-court) of the Archbishop Leopold in the cathedral city of Salzburg, attaining the rank of Vice-capellmeister in 1762. His marriage with Anna Pertlin took place in 1747. Of this union, seven children were born, but only two, "Nannerl" and "Wolferl," the prodigies who amazed all Europe with their wonderful musical skill, passed the days of infancy.

The year 1756 saw the publication of his Violin Method, a work which alone would have made him a well known man of his time. Its usefulness is attested by the fact of its being translated into several languages, and that it was sufficiently up-to-date as to remain for a long time the one textbook for the student of the violin.

Many features in his character compel our esteem. He recognised, from the first, the talents of his children, and devoted himself entirely to their development. As a musician, it was but natural that their aptitude in the divine art should receive from him special care. These gifts were looked upon by the pious, God-fearing man, as favours direct from heaven, and, consequently, as a sacred trust of which he would have to give account. No sacrifice, therefore, was too great for their development and display. Long journeys were undertaken, much money was risked, and home-life entirely broken up in the effort to show to the world the genius of his offspring.

Many joys came to the parental heart during the wanderings which began in 1762 and continued for some 16 years. The principal cities in Europe were visited, and the little artists played to wondering and delighted crowds. Honours—royal, papal, literary—were showered upon the children, especially of course upon the gifted Wolfgang. The father begins at last to get tired of repeating the records of success. "It is the same here as everywhere," so runs his letter home, "so I need not describe it."

But disappointments and trials were in evidence too. Illness attacked father, son and daughter in turn, causing a heavy outlay from the family purse. But the great trouble came in 1778. This time the father stayed at home with Nannerl, the mother and Wolfgang starting alone for a tour having for its goal the city of Paris. It seems the patience of the Archbishop had come to an end, and he not unreasonably required a little more of the personal service of his Vice-Capellmeister. From this journey the mother never returned. It was a most disappointing tour, and the life at Paris was lonely and uncongenial. She died in the month of July. The letter of the son to the father, preparing him for the sad news, and the latter's reply, are deeply though sadly interesting and show the affectionate relations of the family. They cannot be read without emotion, and even to-day one seems to hear the heart-rending cry of the distracted husband, "Great God! that I must seek the grave of my beloved wife in Paris!"

Leopold died in 1787, only four years before his gifted son.

MOZART MERE.

Of Anna Maria Pertlin but little need be said. She had her share of this world's trouble. Of her seven children, only two reached mature years, and that spells some sorrow. Besides this, the long absences of husband and children must have meant much anxiety and weary waiting. It has been noted above that in 1756 Leopold brought out his *Magnum Opus*—the Violin Method. Place aux

dames! In the same year his wife produced *her* Magnum Opus in the shape of the immortal Wolfgang.

"NANNERL."

This accomplished young lady was born in 1751, and was nearly five years the senior of her brother. She was given her mother's Christian names (reversed), but the use of the pet name, "Nannerl," in the family letters has made it historic. She was undoubtedly a clever pianist, and gained golden opinions, especially in Paris, but her abilities fell short of genius, and were soon thrown into the shade by those of her wonderful brother. Nannerl, however, was a good, sensible girl, and by sound economy and industry worthily did her part in keeping the little household together. In 1784 she married. In 1801, as a widow, she returned to the city of her birth, and founded there a Pianoforte School, which gave to the world, we are told, many excellent players.



The Mozart Monument at Salzburg.

WOLFGANG AMADEUS.

No musician ever gave earlier promise of a great future than the son of Leopold Mozart. And conversely no musician more fully justified the hopes born of his precocious powers.

The prodigy we have always with us. But it sometimes happens that the passion of the boy cools as manhood approaches, fresh interests take

possession of the mind, with the result that the "wunderkind" develops into nothing more than an ordinary being.

No such disappointing future waited on the days of little Wolfgang's triumphs, and, therefore, we may truly of him say—of prodigies he was the king.

The first awakening of his love for music was brought about by the lessons given by the father to Nannerl. These were of great interest to the infantile auditor. At the conclusion the little three-year-old would toddle to the harpsichord, and, clambering upon the seat, seek diligently with his tiny fingers for the more pleasing intervals—notably the thirds. These found, great was his delight.

During the next year something like regular instruction was begun, and the astonished father found that the simple minuets chosen for his study were learnt with amazing rapidity, and with what must have especially gratified his musical instincts, rhythmic precision and firmness. Some of these little pieces were mastered in half-an-hour. The next year, his fifth, saw the earliest attempts at composition. These efforts were written out by Leopold Mozart in the book containing the minuets. It lies to-day in the Museum at Salzburg.

The two children were now so advanced in their studies, that Leopold conceived the idea of a musical tour, and this experiment was carried out early in 1762. They went as far as Munich, and played before the Elector. Of this tour very little is known, but we may fairly presume that it was a success, since arrangements were made for a more extended one, this time to Vienna, in the Autumn. This proved a brilliant success. The Court was a musical one, several members of the Imperial family being performers as well as lovers of the art. The reputation of the little "Wizard" (as the Emperor Francis I. called him) had already reached the Kaiserstadt, and the way was thus paved for a favourable reception. The Emperor took a great interest in Wolfgang, and tested his powers in many fanciful ways, amongst them, that of playing with the keys covered with a piece of cloth. The passing success of these tricks no doubt tempted the father to make a feature of them in his subsequent tours. We find them in evidence at Frankfurt, and later at London (1764).

In England the little musicians made a great hit, and played frequently at Court. On these occasions, as they left the Royal apartments, an official handed a fee of twenty-four guineas to the father. The latter was much impressed by the affability of the King and Queen. "The kindness shown to us by both these exalted personages is beyond description," he writes; "We could not have supposed from their friendly manner that they were the King and Queen of England."

A very interesting account of the gifted lad's powers at this time is contained in the letter addressed to the Secretary of the Royal Society by one of its Fellows, the Hon. Danes Barrington, who several times visited the Mozart family privately at their rooms in Thrift Street, Soho. On one of these visits he placed before the boy a manuscript vocal duet in score, containing five parts, the two vocal ones (written in the C clef) and three for strings. The writer then describes how no sooner was the score put upon his desk than, "he began to play the symphony in a most masterly manner, as well as in the time and style which corresponded with the intention of the composer.

I mention this circumstance because the greatest masters often fail in these particulars on the first trial.

The symphony ended, he took the upper part, leaving the under part to his father.

him further. The achievement for a boy of nine years was undoubtedly a great one.

The Mozarts made a long stay in England. Too long indeed, for it extended over a year, and as their operations were practically confined to the Metropolis, we cannot wonder at the novelty wearing off, with a corresponding diminution in the receipts. The tour was lengthened by visits to Holland, Switzerland, Paris, Munich, &c., and it was only in 1766 that the old home at Salzburg was reached. It had been left in 1763, so that the newly appointed Vice-Capellmeister had only taken a short holiday of three-and-a-half years!! Bach and Handel were also great hands at stretching out the period of a leave of absence to the breaking point, but Leopold Mozart comes in an easy first.

As the boy approached manhood, he experienced that natural but unpleasant transition in public opinion which invariably awaits the *wunderkind*.



The House in which Mozart lived at Salzburg.

His voice in the tone of it was thin and infantine, but nothing could exceed the masterly manner in which he sung. His father, who took the under part in this duet, was once or twice out, on which occasions the son looked back with some anger, pointing out to him his mistakes, and setting him right.

He not only, however, did complete justice to the duet by singing his own part in the truest taste, and with the greatest precision, he also threw in the accompaniments of the two violins, wherever they were most necessary, and produced the best effects."

The Honourable Danes here endeavours, by some ingenious analogies, to make clear to the non-musical readers the difficulties of the feat performed by this wonderful boy. To the readers of *The Minim* this will be needless, so we will not follow

The interest, sometimes mere curiosity, departs, and with it any tolerance accorded on account of tender years. In one year he is reigning as the greatest amongst children, and in the next judged by the standard applied to men of life-long experience. Once more he has to put his foot on the lowest round of the ladder.

Like Haydn, Mozart fell in love with one sister, but married the other. In the former case the result was a miserable failure; in the latter by no means so, for although Wolfgang felt his jilting by Aloisia Weber very keenly, yet he came to love her sister Constance very truly and was in turn beloved by her. The marriage was, however, a dividing factor in the once united Mozart family, already reduced to three by the death of the mother. Constance was never a favourite of the father and sister.

In 1781 Mozart settled in Vienna. He had thrown off the yoke of his detested master, the Archbishop of Salzburg, and his real battle with life began. Alas! only ten years remained to him in which to accomplish all. Had he known that sad fact, however, he could not have done more, for this period of his life gave forth abundantly the fruit of his genius. So much was done in these few years that it is difficult to particularize. But mention must be made of the three grand symphonies, the G minor, E flat and "Jupiter," all composed in less than two months (1788), the Operas, "Figaro," "Don Giovanni," "La Clemenza di Tito," and his swan-song, "The Requiem."

It is sad to think of his poverty during this time. He was seriously handicapped by entering the state of matrimony without the slightest financial justification. He had then no appointment, and never succeeded in obtaining one worth naming. His wife became delicate, and very soon the young couple were in dire monetary straits, and, we may say, never thoroughly got out of them. Mozart clung to the city of Vienna and to the Emperor in the hope of receiving a lucrative appointment, which did not come.

It is difficult to-day to rightly place the blame in this unfortunate state of affairs. The Emperor Joseph, in 1781, so far relaxed his purse strings as to appoint Mozart his "Chamber Musician" at the very modest salary of (about) £80. The composer rightly wrote of this amount as "Too much for what I do; too little for what I could do." Whilst much blame must be borne by the Court and aristocracy of Vienna in allowing this great genius to have to wage for these ten years such a constant battle with poverty, we must not blind ourselves to the fact that certain incidents in his life point to those usual failings of the genius, unbusiness-like habits and irregularity. When a good chance offered itself, it was sometimes refused upon some apparently frivolous pretext. Thus in 1778 he was offered an appointment as organist at Versailles, with a salary of 2,000 livres, but declined it, as he suddenly discovered that his talents would be buried in such a town! This, too, of the courtly Versailles! By the year 1789 one would have thought that he knew enough of the economy of the Emperor Joseph to have appreciated the comparatively magnificent offer made by King William Frederic, to the effect that Mozart should become his Capellmeister at a salary of about £600. But it was declined.

Teaching was not a congenial occupation to him. The year before his death we read of his asking his friends to try and get him some more pupils—he had only two! The method consisted chiefly of his playing to them.

The last years of Mozart's life have been well compared with a torch burning out rapidly in the wind. The last, 1791, was one of his busiest. For Schikaneder, an old acquaintance and manager of the Theatre, an der Wien, he wrote "Die Zauberflöte," and for the Emperor's coronation as King of Bohemia, "La Clemenza di Tito."

In the midst of all this work he received another commission of a decidedly mysterious character. He was approached by a stranger of solemn mien who handed him a letter. It contained a request to write a Requiem, with the condition that no attempt was to be made to discover the writer of the letter. The bargain was struck, fifty ducats were paid in advance, and a time fixed for the completion of the work, when a further sum would be forthcoming. Then the messenger departed. The mystery has been subsequently solved.

The stranger was a steward in the employ of Count Walsegg. The latter had a great desire to shine as a composer, and was, it appears, in the habit of obtaining new works in this manner, and then having them performed at his country seat as his own compositions. These performances were given with the aid of his own officials and servants, and it was often his good pleasure on such occasions to make them guess who was the author of the music. Upon their taxing him with this honour, he blushing admitted the "soft impeachment."

This playful creature had the misfortune to lose his wife in 1791, and it occurred to his ingenuous mind that by one stroke he might gratify more than one instinct, viz., his religious feelings, his duty as a Catholic to his lost wife, and his own desire to pose as a child of the Muses. It would be killing three birds with one stone! Hence, the commission to Mozart. Upon receiving the score he promptly re-copied it with the trifling addition, "composed by Count Walsegg." Quite simple, was it not?

But whilst this wretched farce was being acted the great musician was nearing his end. Depression, foreign to his nature, had laid hold of him. The gloomy thoughts that the Requiem was being written for himself, that the mysterious stranger was some supernatural visitant, that someone had certainly given him poison, pressed continually upon his mind. Overwork and worry, moreover, had their share in laying open his constitution, never too robust, to an attack of the fever (malignant typhus) then raging in Vienna.

During his illness he still laboured at the Requiem. On December 4th, some friends being present, they rehearsed some of the finished numbers, Mozart himself singing the contralto. He broke down in the "Lacrimosa," weeping bitterly, and

the score was laid aside. He knew death was approaching. As night drew on he became unconscious, but the Requiem was evidently in his mind, for he tried to imitate the sound of the wind instruments. At midnight he fell into that sleep in which so many pass from this life into the next, and an hour later (December 5th, at one in the early morning) the great composer was no more.



Mozart's Burial Place at St. Mark's Cemetery, Vienna.

The Requiem was not finished by Mozart. Its completion was finally entrusted to Süßmayer, his favourite pupil. Aided possibly by some papers left on Mozart's desk, and also by having frequently tried over portions with the master during his last illness, Süßmayer had all ready when the "Honourable Unknown" applied for the copy. How much was really his it is impossible to tell, many holding the opinion that the parts claimed by him as his own composition entirely are amongst the most beautiful in the work. It is now almost universally acknowledged that the work is practically that of the great master.

The sad circumstances of his burial are well known. In short, he was buried as a pauper at St. Mark's Cemetery, no friend standing by the grave,

on the 6th December, when with some other unfortunate waifs of society his remains were committed to the earth. Perhaps it was the memory of those last sad days in the career of the gifted Mozart which inspired Mr. Fred Weatherly when he wrote the beautiful song, which runs:—

"Then slow the trembling pencil creeps,
Then fast nights' shadows throng;
The weak hand drops, the poet sleeps,
Unfinished is the song.
And o'er him, sleeping in the mould,
The grass waves rank and long;
The wasted, wither'd fingers hold
His lov'd unfinished song.

But one far night, in Paradise,
With clear, sweet voice, and strong,
The poet, with glad, tearless eyes,
Himself shall end the song."

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The Triennial Musical Festivals.

LEEDS.—The Leeds Festival programmes have now been settled, and, apart from the "Messiah" and the classics, they have been drawn up more or less as representative of the music of the nineteenth century. Thirty-eight composers are represented, including twelve Britons, fourteen Germans, five Frenchmen, four Italians, and three Slavs. Chopin and some of the mid-century opera composers are not in the list, although a good many people would, we believe, rather hear a Chopin concerto than, for example, Saint-Saëns's "Africa," which is down for Mr. Borwick. Dr. Joachim will play at two concerts. Mendelssohn is represented by only his Psalm xcvi. ; but the programmes are so very varied that the only two composers who have more than a single work in the entire festival are Brahms and Bach. This is, of course, altogether a novel feature so far as our great musical festivals are concerned, and it will, we think, be appreciated. Among the important works to be heard are "Messiah," the second finale to "William Tell," the first finale to "Parsifal," Beethoven's Mass in D, Bach's "Wachet auf," and Verdi's "Requiem." But more than half the entire programmes are orchestral. The novelties will be three. Mr. Coleridge-Taylor has already finished his cantata "The Blind Girl of Castel Guillé" to Longfellow's words. M. Glazounow contributes a memorial cantata to a Russian painter, which has been already heard in St. Petersburg, and Dr. Charles Wood a work for bass soloist and orchestra, "The Dirge of two Veterans." The guarantors already number six hundred.

—:O:—

PETERBOROUGH.—The Peterborough and Lincoln Triennial Festival took place this year at Peterborough Cathedral, on Thursday, June 27th. The chief items of the programme were Mendelssohn's "Elijah," "The Cradle of Christ," by Sir Frederick Bridge, and Spohr's "The Last Judgment." Dr. Haydn Keeton, of Peterborough Cathedral was conductor, and Dr. G. J. Bennett, of Lincoln Cathedral, presided at the organ. The soloists included Miss Agnes Nicholls, Miss M. Foster, Miss Edith Phillips, Mrs. John Stott, Mr. Branscombe, and Mr. David Hughes. The orchestra was drawn from some of the principal musical centres, and the chorus was from the cathedrals of Peterborough and Lincoln, and the choral societies of Peterborough, Northampton, Leicester, Market Harborough, Kettering and other neighbouring towns. The engagement of local instrumentalists at this Festival may be copied with advantage at other Cathedral Cities.

Queen Victoria and the Chorister Boys.

In the Cheltenham edition of *The Minim* issued on April 1st the following paragraph appeared:—"On the occasion of Her Majesty and the Royal Family passing through a Cathedral City in the fifties, it was arranged by the Mayor that the Cathedral Choristers should be placed on a railway truck in the station, and, at a given signal, sing "God save the Queen." The exciting day arrived, and all the little boys were splendidly placed before the Royal coach; at the windows Her Majesty, the Prince Consort and the Royal children appeared, smiling most graciously at the little boys. The signal was given, and off started the choristers with the National Anthem, but before the first verse was ended a brass band struck up the strains in another key and completely upset the Cathedral boys. Her Majesty noticed the collapse and heartily joined in the laughter caused by the catastrophe."

Copies of the April *Minim* were forwarded to His Majesty the King (Edward VII.) and the following gracious acknowledgement was received by the Editor of *The Minim* :—

"BUCKINGHAM PALACE,

"April 8th, 1901.

"The Private Secretary is commanded by the King to thank Mr. J. A. Matthews for his letter of the 4th inst., and for the accompanying copies of *The Minim*."

Since the publication of the above paragraph the curiosity of our readers has been aroused, and the question has frequently been asked, "Where did the event take place"? Our reply is, at the Ancient City of Gloucester.

We have been favoured by permission to read the minutes of the Council meetings held in Gloucester in reference to the Queen's visit, also to make notes from the *Gloucester Journal* of September 4th, 1852, which gave a long account of the memorable event. The following address was presented to Her Majesty by the Mayor (Charles Clutterbuck, Esq.), from the Mayor, Aldermen and Council on her arrival at Gloucester :—

"To the Queen's most excellent Majesty.

"We, your Majesty's dutiful and loyal subjects the Mayor, Aldermen and Common Council of the Ancient City of Gloucester, avail ourselves with pride and gratification of the present opportunity to renew to your Majesty the expression of our most devoted loyalty and attachment to your Person and Throne, and to offer to your Majesty, and your Royal Consort and Children, our warmest welcome and cordial congratulations.

"We beg to express our earnest hope that under the Divine Blessing your Majesty's sojourn at your

Highland Residence may be the means of preserving you in that health which is so necessary to the happiness and welfare of your faithful subjects.

"And we fervently pray that your Majesty, and your Majesty's Royal Consort and beloved and youthful Family, may long continue to enjoy the proud satisfaction of beholding the grandeur of your Empire, and the contentment, happiness, and unity of your people."

"Given, under the Common Seal of the Mayor, Aldermen, and Common Council of the City of Gloucester, this 30th day of August, 1852.

"CHARLES CLUTTERBUCK,
"Mayor."

The Royal train left Portsmouth on Monday, August 30th, at 12 o'clock. The Royal party consisted of Her Majesty the Queen, the Prince Consort, the Prince of Wales, the Princess Royal, Princess Alice and Prince Alfred. On arriving at Gloucester at 3.15 p.m. the presentation of the address took place. An address was also presented by the Bishop (Dr. Monk) from the Clergy of the Diocese.

On the train entering the Station the assembled Military presented arms, and the band struck up the National Anthem, which led to the disaster with the Chorister boys.

Her Majesty, on alighting from the Royal carriage, proceeded across the platform, leaning on the arm of Prince Albert, and followed by the Royal children. The Prince of Wales, who looked rather pale, was active in moving from one side of the carriage to the other, apparently much pleased with the scene around him. He appeared to be much interested with the dignified appearance of the Worthy Sword-bearer (Mr. Watts) wearing the Cap of Maintenance.

The Royal train started off at 3.30, and reached Balmoral on Wednesday evening, September 1st at seven o'clock.

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SPANISH.

It would lead to an interesting as well as a useful disquisition, to inquire how it has happened that different musical instruments have become allied with the customs of different nations. The harp may be said to belong to Ireland, the bagpipes to Scotland, the flute to Germany, the violin to Italy, and the guitar to Spain. The high-born Spanish maiden still delights in this harmonious instrument; the soldier takes it with him on his march, and into the camp; the muleteer cheers his way over the mountain with its sound; the carriers take it with them in their covered waggons; the barber has one hung up in his shop, with which he amuses himself while waiting for a customer: through every class, from the highest to the lowest, it is preserved with affectionate feelings; it is the symbol of love, the consoler of care, and equally suited to the movements of the fandango and the bolero, as to the sweetness of Spanish song; or rather the dance and the ballad have followed in their figure and tone the genius of the guitar.

Hence the music of Spain bears a character quite original. The simple air, heard without the harmonies in the chords of the guitar, would seem to a foreigner to possess little merit. There are, indeed, some old airs of Spain which every nation must admire; but, generally speaking, they are pretty rather than powerful, and they depend a good deal upon the spirit and taste of the performer for their effect. The fandangos, boleros, and rigadoons, are gay, and peculiarly pleasing when well executed on the guitar, and the time marked by the motions of the dancers, and the blithe sound of the castanets. These observations, however, chiefly apply to what may be called the ancient music of Spain, as compared with recent compositions. Beautiful as many portions of that music may be, there are none of them superior, nor perhaps equal, in point of melody, to some of the new patriotic compositions. There is a fire, and at the same time a tenderness, in the best of these pieces, which, whatever becomes of the constitution, promise them immortality.

Mr. Quin, author of a visit to Spain, says:—"I was detained a full hour one day in the streets, listening to two itinerant musicians performing a war song. One of them sung the air and played it at the same time on the violin, while his companion sung also and performed the accompaniment on the guitar. Both were blind, and neither sung nor played with much skill, and yet it was surprising how much effect they threw into the words of the song. The air had occasional bursts of grandeur, which animated their sightless countenances with a flush of inspiration. In the interval between the

verses the leader recited passages from a prose rhapsody, the object of which was to rouse the Spaniards to the remembrance of those injuries which France inflicted on the peninsula during the late war, to flatter them with the event of the contest, and to bid them bind on their swords for the extermination of the approaching invaders. One would be surprised at the attention with which these two bards were listened to. Tears glistened frequently in the eyes of those who were crowded around them."

PORTUGUESE.

The music which the Portuguese play on their wire-strung guitars consists principally of waltzes, *landums*, and the accompaniments of their *modinhas*, which are really beautiful and national. The waltzes are chiefly of their own composition, and are generally very pretty, and strongly tinged with the national languishing expression. The *landums* are more particularly Portuguese than any other of their music. Their guitar seems made for this sort of composition. To be well played, it is necessary that there should be two instruments, one of which plays merely the motivo or thema, which is a beautiful and simple species of arpeggio, while the other improvises the most delightful airs upon it. In these, full scope is given to the most musical and richest imagination possible, and they are occasionally accompanied by the voice; in which case it is usual for the words also to be improvised.

This kind of music is always of an amatory, melancholy nature; to such a degree, indeed, that it frequently draws tears from those hearers whose hearts are more tender, or who find in the words of the musician something analogous with their own situation.

It is customary that in an improvised *modinha*, strictly speaking, the words, as well as the music, should begin with a motivo, to which all the rest shall have a reference. One of the most famous and popular of the native composers was Vedegal.

There was a time when this composer could have made a considerable fortune, so great was his talent, and so much was he sought after by the best company; but unfortunately, though a great natural genius, his talents were confined so exclusively to music, that, as if to balance his extraordinary share of this gift, he was totally destitute of that most necessary of all qualities—common sense. To whatever company he might be asked, professionally, if the most profound silence did not prevail in the room, if any one breathed even too loudly, his harmony would be discord; and rising in a violent passion, he would quit the company, calling them all brutes. On one occasion, a lady who was troubled with a severe cough, and who,

to enjoy the pleasure of listening to his improvisations, had been suppressing it even to pain, at length burst forth; when Senhor Vedegal, although he must have been aware of the cause, rose in a passion, and beating his guitar to atoms on the back of a chair, rushed out of the room, uttering maledictions on her for the interruption. Such singular behaviour naturally led to his exclusion from good company, and he was obliged to live by getting up occasional concerts of his own, where he might, with impunity, break as many guitars as he judged proper.

Marcos Antonio Portogallo (1762-1830) is regarded as the most eminent composer that Portugal has produced: his *Ritorno di Serse*, and *Il Morte di Mitridate*, stand very high, and, when well given, produce a very fine effect.

A custom prevails, which is connected with music, and which is very striking. Immediately after sunset, the evening bell is heard to toll for the *Ave-Maria*, or hymn to the Virgin. Groups of people are instantly seen to assemble in front of an image niched in the wall of some house, with a lighted lantern before it, of which there are numbers in almost every street. In some of the streets, the singing, which is in parts, is really very beautiful; we instance the *Rua Esperanca*, where there is a fountain, which is always surrounded by *Gallegos*, or water-carriers; at this moment all of them quit their barrels to join in the general chorus, and bass, as well as tenor voices, are frequently heard here, which would not disgrace a concert-room.

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EDITED AND ARRANGED BY

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| | 4—Hoffmann. Lied, Op. 85, No. 2 | ... | |
| | 5—Schumann. Canon, Op. 124, No. 20 | ... | |
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Picture Songs.

BY SUSAN ANDREWS RICE.

The tendency of certain songs to connote ideas, to place before the mental vision a picture as clear in its outlines as if drawn on canvas, should not be overlooked. Poems that produce mental images are heightened and deepened in effect by musical setting as the precious stone appears to greater advantage in its gold or silver background.

The power of Schubert's songs in this particular is familiar to singers. That gem of beauty, "The Wanderer's Night Song," calls into life the summer twilight with the mysterious blue of the sky, one lonely planet shining in loveliness, the soft breath of the wind stirring the leaves.

The "Ave Maria" is like one of Scott's poems. It brings to mind a lake, sleeping blue and serene among wooded hills.

In "The City," the incomparable beauty of Heine's verse has been wedded to Schubert's music in most effective manner. The city looms up in the distance thinly veiled in gray mist. The splash of the oars, the chill in the air can be heard and felt. We see the dull, yellow light of the sun's rays struggling through the clouds as "he lifteth his head o'er the wave."

Schumann, too, is rich in picturesque quality. In "Olden Tales of Childhood," a musical fairy story, we see the little men dancing by moonlight in dewy dells. "Frühlingsnacht" depicts vividly the sweet Spring night with its promise of "flowers coming by and by," and in "Moonlight," the shimmer of that unearthly beauty the moon throws over the world is apparent in almost real beauty.

And Franz, in his setting of "Welcome my Wood," brings the green forest before our eyes. The leaves wave softly, the brown sticks snap under our feet, we even smell the faint odor of woody things.

We find pictures in the songs of more modern writers also. Take Hope Temple's "Old Garden," for example:

"There were rows of stately lilies,
Winding walks where roses grew;
And a dragon in each corner,
Guarded by a hedge of yew."

This is a plainly suggested picture, very sweet and dainty in its imagery.

Tosti's much abused "Good Bye," full of passionate regret, has an inimitable effect in the opening lines,

"Falling leaf and fading tree
Lines of white in a summer sea."

It is an Autumn landscape. There is color in the chromatic tones; all the sad, rich glow of the dying year is expressed by the opening chords.

Listening to "Midi au Village," by Goring Thomas, the sensitive listener sees the village street. It is permeated with the languid heat of summer noon, hardly a sound is audible, save the buzzing of some insect lazily wending his fitful way.

Dudley Buck chooses poems with this quality of suggestiveness. The "Creole Lover's Song," for instance. It is a tropical landscape, with the Indian maiden leaning from the casement, the moonlight making shadows like lace around her.

And examples might be multiplied.

The American composer has a large range of poets to cull from. In our newspapers and magazines are buried many pearls that would live if given the musical surrounding they require for perpetuation.

The Vocalist, U.S.A.

Discontent at the Queen's Hall.

A BAND STRIKE AVERTED.

The threatened "strike" at Queen's Hall on the second day of the recent London Musical Festival was known to only a very few of the audience; and, believing the matter to have been amicably settled, we should not have referred to it save for a printed circular of explanation issued yesterday by Mr. W. H. Squire. It seems to have been a case of well-tryed temper on both sides. M. Ysaye, anxious, of course, for the success of the Festival, kept the band at rehearsal from 10 a.m. till past one; when, as there was a long performance at 2.30 and another three hours' rehearsal at 7 p.m., young Mr. Squire, one of the second violins, very justifiably desired to leave. M. Ysaye is then alleged to have called out, "Very well, you go; I will see that you do not play here this afternoon." Mr. W. H. Squire at once rose and explained, adding that if M. Ysaye wanted them to remain another ten minutes to finish the rehearsal they would do so with pleasure. M. Ysaye is alleged to have replied: "Me ask you! you are no artist;" whereupon the rehearsal abruptly closed. On reassembling for the concert, it was intimated that M. Ysaye would not conduct if the two Messrs. Squire remained in the band. They offered to withdraw, but the 64 out of the 74 players of strings, holding the dismissal to be unjust, refused to allow it. Eventually M. Ysaye very wisely gave way, and the performance commenced twenty minutes late. The incident is, of course, ended, but the narrative throws some light upon the difficulties of rehearsals in the busy season.—*Daily News*, May 24th.

The following, on the same subject, appeared in *The Daily Telegraph* on May 28th, in the column "Music of the Day":—

"The case of the recalcitrant players rests mainly on the fact that custom allots three hours to an orchestral rehearsal. But, this unwritten law notwithstanding, it seems to us that a member of an orchestra acts in a manner wholly indefensible when, without asking the conductor's permission, or even drawing his attention to the lapse of time, he packs up his instrument and leaves his place. As Mr. W. H. Squire says, it may be the practice of conductors to 'appeal to the orchestra for a few minutes extra,' when the usual hour of dismissal has been reached. But, although M. Ysaye appears, no doubt through inadvertence, to have omitted to ask his band's indulgence, that fact cannot surely be held to justify the action of the performer who left his seat. To the strong feeling of camaraderie which generally exists among members of an orchestra one must attribute the circumstance that Mr. Squire was so numerously supported by his fellows. Were it not for that cohesive spirit, one would have expected to see the band take the side of their conductor for the time being."

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The Pianoforte.

It is far from my intention in this article to give an historic account of the piano, to trace the steps by which it attained its present state of mechanical perfection, or to indicate the development of its present popularity; to do so would furnish sufficient matter for a volume. But it is my intention to combat the very prevalent idea of its inferiority to the organ as an instrument for the expression of sentiment and feeling. At the present time it is a visible sign of the growth of highly cultivated intellects, when one sees an instrument in nearly every house, from the palace to the artisan's cottage. Rich and poor seem to realise that however hard life may be it can be sweetened, and many an hour made happy by music.

Before men learnt to appreciate this art they were coarse and uncouth in their manners, and low and degraded in habits, whilst their pastimes were of a low character also. But now we see a reformation which has been gradually growing for many years. The growth of this art may be likened to the growth of any tree. Let us take for example an oak. The acorn or seed is first planted in the ground where it remains from the world. Above and around different forces of nature act upon it, moulding and shaping it into that fine slender blade which presently appears on the face of the earth. As years pass on still it grows, drawing nourishment from that which surrounds it, and deriving strength from the storms and tempests that from time to time beat upon it.

Music at first seemed as if it had been planted in very uncongenial soil: nobody thought anything of it or cared for it, because the minds of men were not sufficiently educated to appreciate its beauty; but as education made rapid advances, music followed in its train; consequently, at the present time we find it taught in every school and in nearly every home.

The reason why the pianoforte has become perhaps the most popular of all instruments is because it contains all the voices of an orchestra, and may at once be said to be an indispensable companion to all lovers of music, for does not the conductor make it his interpreter of the multitudinous voices of the orchestra, whilst the composer makes it a channel for unutterable thoughts, and, in fact, it is the only medium by which a musician can commune with the whole world of music.

Contrasting it with the organ, which is always called the "king of instruments," there is something in the voice of a good piano that speaks to the

sympathetic soul of every man (if he be a possessor of one), which one does not find in the former instrument.

Again, the piano presents the musician with a wider field for giving expression to his thoughts, and for producing the expressive portions of any composition. Perhaps some will not agree with me on this point, but, nevertheless, I think after a little quiet consideration and thought they will be led to see that the organ is more mechanical, having a certain number of stops varying according to its size, therefore confining the musician to a limited scope for expressing the thoughts of the composer; of course the larger the organ is the wider the expressive field.

A pianoforte has only two stops (or pedals) as they are generally termed, namely, a soft or mute, and a loud one, therefore it seems as if the field must be much more limited, but not so, for the right pedal is the farthest boundary on one side, and the left the farthest on the other. There lies between these two points an immense space of untrodden ground open for everyone to explore. The greatest explorer on this vast field of thought was Beethoven, who devoted a lifetime to the study of it in order to make it easier for those who would follow after.

As a brush in the hands of a master painter, so should a piano be in the hands of a musician. Since Mozart's time the music written for the pianoforte has lost that beautiful delicate expressiveness which one finds in his works and those that preceded him. Clementi, who was one of Mozart's rivals, may be said to have been the first pianist, for it was he who introduced the modern style of music. Under him passage playing became transformed, brightness and delicacy were replaced by tremendous virtuosity. It has been said of him that he could trill in octaves with one hand, thereby showing his marvellous skill as an executant.

Beethoven brought this instrument's music back to its former place, making it a vehicle for the feelings as a study of this master's works will prove, for in them one finds that he makes spirit rise superior to matter (not matter superior to spirit as is often the case). He always commenced with the sentiment and worked from it outwardly. Amongst young performers of the present day it seems to be the fashion to bewilder and amaze the audience by performing musical gymnastics on the keys of this instrument. We are at once made aware that they have managed to comprehend this important fact, that rhythm is the starting point of all music, and since music of that kind always stirs the breasts of savages, it must have the same effect upon us, as it did our forefathers. Such noise is not music, and its effect on humanity is very degrading, but if the

performer wishes to do good in his or her time, they must utterly abnegate self in the effort to place the composer's thoughts before the public. In conclusion, let me urge all students of the pianoforte to work hard in cultivating a pure musical soul, for unless they possess one this instrument will not speak to them, and thereby they will lose that pure enjoyment which is derived from trying to express in sound, thoughts that are higher and nobler than your own.

G. H. S. HUMPHREYS.

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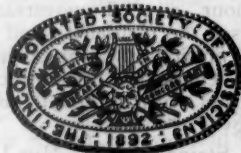
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Obituary.



SIR JOHN STAINER.

On Sunday, March 31st, Sir John Stainer passed away at the age of 61, at Verona, which he was visiting in the course of a Continental tour. Sir John commenced his musical career as a chorister boy. Sir George Grove wrote of the celebrated and genial musician, "He is a shining example of the excellent foundation of sound musical knowledge which may be got out of the various duties and shifts of the life of a clever chorister in one of our Cathedrals, and by which both he and his friend Arthur Sullivan benefited as they, perhaps, could not have benefited by any more regular course of study."

Of Sir John Stainer in private life, it may be said that no one more readily secured the regard and esteem of his fellows. Endowed with a ready sense of humour, a good conversationalist, and having in himself the gentleness and delicacy that distinguish his music, he was an always interesting and attractive character, upon whom the least responsive looked with approval, and whom the sympathetic loved.

Sir John Stainer, M.A., Mus.Doc., D.C.L., was the son of a Southwark schoolmaster, and was born in 1840. At the age of seven he became a chorister of St. Paul's Cathedral, where he remained until 1856, when he became organist to St. Michael's College, Tenbury, then recently founded by the late Sir F. G. Ouseley, and three years afterwards, he was made organist of Magdalen College, Oxford. He seized the opportunity of graduating in arts as well as music, proceeding to Mus.Bac. in 1859, B.A. in 1863, Mus.Doc. in 1865, and M.A. in 1866. In 1860 he had been appointed organist of the University Church by the then Vice-Chancellor (the Rev. Dr. Jeune, who afterwards became Bishop of Peterborough). He held this appointment, together with the organistship of Magdalen,

until 1872, when he was appointed to succeed Sir John Goss as organist of St. Paul's Cathedral, London, which post he resigned early in 1888. He has composed a large number of church hymns, services, and anthems, as well as many songs of a secular character, a treatise on Harmony, and Educational primers on Harmony, Composition, and the Organ. Jointly with Mr. W. A. Barrett he published a "Dictionary of Musical Terms," and was joint editor of "Carols New and Old" with the Rev. H. R. Bramley, and of the "Cathedral Prayer-Book" with the Rev. W. Russell. He achieved a high reputation as a scientific musician. A cantata by Dr. Stainer, "The Daughter of Jairus," was composed for Worcester Festival of 1878, and five years later he again wrote a work for the Three Choirs Festival, viz., "St. Mary Magdalen," produced at Gloucester. Another well-known work from his pen is "The Crucifixion." In 1878 he was nominated by the Prince of Wales as one of the jurors of the Exhibition of Paris, and at its close was made a Chevalier of the Legion of Honour. In 1883 he was appointed Inspector of Music to the Education Department in the place of the late Dr. Hullah, and also had the honour of being nominated a member of the Council of the Royal College of Music by the Prince of Wales. In 1885 he received the honorary degree of Mus.Doc., and in 1895 that of D.C.L., from the University of Durham. In 1888 he received the honour of Knighthood from Queen Victoria, and the following year was appointed Professor of Music in the University of Oxford in succession to Sir F. G. Ouseley, deceased. He was an honorary member of the R.A.M., a vice-president of the R.C.O., and president of the Musical Association. In 1893 he received the distinction of being elected an Hon. Fellow of Magdalen College. In July, 1899, he was entertained by the Dean and Chapter of St. Paul's, to complete the 50th year of his association with the Cathedral.

The funeral of the late Sir John Stainer, whose sudden death from angina pectoris, at Verona, while on a Continental tour, took place in Holywell cemetery, April 6, and was attended by a large gathering, persons distinguished in the musical profession, members of the University, and citizens. Enclosed in a handsome white metal casket, with gilt furniture and gilt cross on the lid, the remains arrived in Oxford at midday on Good Friday by the Great Western Railway from Paddington, having been landed at Dover the same morning. They were placed in a hearse and conveyed to the mortuary chapel at Holywell cemetery, where they reposed during Friday night, awaiting the funeral, the first part of which took place in Holywell

church, of which the deceased gentleman had for some years been churchwarden. Long before the appointed hour the church was filled with an overflowing congregation, and many persons, unable to gain admittance, remained outside. Among those present were Sir Walter Parratt, Sir Hubert Parry, the Provost of Queen's (representing the Vice-Chancellor), and the Senior and Junior Proctors, Sir George Martin, the Dean of Christ Church, the Provost of Oriel, the Principal of Brasenose, and the Principal of St. Edmund Hall. The Incorporated Society of Musicians was represented by Dr. W. H. Cummings (Principal of the Guildhall School of Music), Dr. A. H. Mann, Dr. F. Iliffe (Oxford), Mr. F. Harold Hankins (hon. secretary, London section), Mr. Hugo Chadfield, acting-secretary (in the absence of the general secretary through illness), and several other leading members.

The remains were carried from the mortuary chapel to the church, where they were met at the west door by the Rev. H. F. Leigh (vicar) and the full choir of Magdalen College, under the direction of Dr. Roberts, the mourners being the four sons of the deceased, Mr. J. F. R., Mr. E., Mr. C. L. S., and Mr. W. E. Stainer, and his son-in-law, Mr. F. P. M. Schiller. As the casket, which was covered with a beautiful purple pall, was borne to the chancel entrance, the opening sentences of the Burial Service were sung to Croft's music, the Psalm which followed being sung to a chant by Felton, and both were unaccompanied by the organ. After the lesson, which was impressively read by the Rev. H. F. Leigh, Spohr's anthem, "Blessed are the Dead," was rendered, and while the casket was being carried from the church, which it left by the south door, the Dead March in "Saul" was played on the organ by Mr. Sims, the organist of the church. The mournful procession passed slowly through the churchyard to the cemetery, and on arrival at the grave the service was concluded by Mr. Leigh. The casket bore the following inscription:—

JOHN STAINER,

Born

6th June, 1840.

Died

31st March, 1901.

It was placed in a plain earthen grave, containing the remains of the deceased's son, aged two years, who died in 1874, and is situate near the resting-place of Sir John's father-in-law, the late Alderman Randall.

There was a large number of beautiful wreaths and other floral tributes, including one from the General Council and members of the Incorporated

Society of Musicians (*a cushion with stave of music*), and one from the London section of the society, the Dean and Chapter of St. Paul's Cathedral, and from a large number of musicians, Societies, and other bodies.

No sooner was the lamented death of Sir J. Stainer made known than the Council and Members of the I.S.M. at once decided that the Society should be represented at the funeral, and that a handsome wreath should be sent. This, which was designed by Dr. Iliffe, of Oxford, took the form of a large cushion, the ground work being formed of pure white stocks with a scarlet fringe of geraniums, having a spray of orchids in each corner, while across the cushion was thrown the musical staff (with its treble clef) choicely done with small scarlet geranium. The effect was exceedingly poetical and good, the cushion form being suggestive of "rest," while the musical staff left blank, suggested that "the musician's work was done." The design was carried out by Messrs. Tucker and Co., Oxford.

—:O:—

MR. D'OYLY CARTE.

Mr. D'Oyly Carte, born fifty odd years ago, who was associated for so many years with the late Sir Arthur Sullivan and Mr. W. S. Gilbert at the Savoy Theatre, died at Tunbridge Wells on the 3rd April, and was buried privately at Hastings on the following Saturday. A Memorial Service was held at noon on the day of the funeral, in the Chapel Royal, Savoy, and was attended by many persons connected with the musical and dramatic professions, amongst them being Sir Alexander Mackenzie, Miss Jessie Bond, Miss Ronalds, Miss Florence St. John, Mdme. Suzanne Cole, Captain Basil Hood, Mr. Courtice Pounds, Mr. F. Stanley, and Mr. Ben Greet. Mr. Carte, whose real name was Mr. Doyle McCarthy, had his first thorough success with Sir Arthur Sullivan and Mr. Gilbert in the production of "The Sorcerer" in 1877, though previously to that "Trial by Jury" had received a very good hearing. Still, it was "The Sorcerer" that really set the success of the famous trio on a firm footing; after that followed "Pinafore," "The Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," and the "Mikado." The earliest of these operas was produced at the Opera-Comique, and it was not until "The Princess" was put on that the company shifted its quarters to the Savoy, and then loud were the praises Mr. Carte deservedly received for his new building. "The Mikado," perhaps, most popular of all the Gilbert and Sullivan comic operas, was followed by "Ruddigore," "The Yeomen of the Guard" and "The Gondoliers," then, after a long interval, "Utopia, Limited," which did

not have such a successful run as the other works. In the mean time Mr. Carte had produced "Ivanhoe" at the Palace Theatre, but it was not a success, and after his return to the Savoy, when "Utopia" and "Haddon Hall," etc., had been played, the reproduction of the old favourites was commenced with great success.

The estate of the late Mr. D'Oyly Carte has been valued at £240,817 3s. 1d. To Mrs. Carte, whom he appoints as his sole executrix, he leaves £1,000, together with his household effects, and also a third of his residuary estate in trust. The handsome legacy of £6,000 is bequeathed to Frances Julia Willes, and to Miss Rosina Brandram is left £1,000. Mr. John W. Beckwith, the treasurer at the Savoy, comes in for £500, a like sum being left to Mr. W. H. Seymour, the stage manager. A legacy of £1,000 is bequeathed to Mr. Charles Hawkins, Mr. D'Oyly Carte's secretary, Mr. S. W. Steer, his assistant secretary, coming in for £500. Smaller legacies of varying amounts are also left to different employes at the theatre.—*Musical News*.

Odd Crotchets.

"DEEPLY IN LOVE."

I wrote a poem on 'Adelaide'
Riding her Shetland pony;
In verse I called her "my bonny maid,"
But alas! they printed it "*bonny*."

—:O:—

At a concert a vocalist began to sing, "Should auld acquaintance be forgot?" when the house was set in a roar by somebody who squeaked out, in a piping voice: "Not if they've got any money."

—:O:—

"No, George, the bridge of a violin is not a pontoon bridge."

"Is it a bridge of sighs, then?"

"Yes, George; of sighs and wails and moans and misery and of madness. Do you play, George? Then it would be a good idea for you to go out some night and serenade the asylum for the deaf and dumb. I think they'd like to hear you."

—:O:—

HOW TO CURE DEAFNESS.—The following anecdote relates to the revival of the *Vestale*:—A deaf man, who lived in Berlin, was taken by his doctor to the performance of an opera by Spontini, who is known to have had a decided predilection for noise in his orchestration. At the end of the first act the doctor said to the patient, "Can you hear?" "No," he replied. At the end of the second, again, "Can you hear?" a second time

the answer was "No." In the third act, however, the noise was so great that the deaf man cried out, "I hear, I hear." His words were overwhelmed by the noise of the music, but the doctor saw the expression of joy on his countenance, and asking him if he heard, was answered in the affirmative. "Then let us go," said the doctor, "for the orchestra has finished playing." The patient was cured, but the doctor had become deaf.

—:O:—

An Italian organ-grinder recently escaped a fine by a very ingenious excuse.

He had been playing before the house of a very irascible old gentleman, who furiously and with wild gesticulations ordered him to "clear off." The organ-grinder, however, seemed elated; and, as he still continued to grind away, the old gentleman had him arrested for his disturbance.

At the police-court the magistrate asked him why he did not leave when requested to do so.

"Me no understan' mooch Inglese," was the reply.

"Well," said the magistrate, "but you must have understood what he meant when he kept stamping his feet and waving his arms."

"No, me not know," replied the Italian; "me tink he come to dance to my music!"

—:O:—

A good story is going the rounds concerning a quartet party which visited a small town. The local critic rather astonished them by expressing an opinion that the work (a Beethoven quartet) was sufficiently good to warrant its being played by a larger orchestra.

—:O:—

Sir John Stainer was all full of fun even in the examination room. After a very third-rate and obviously careless performance, the student looked up to see the effect produced. "That was rather *ish* my boy," was the comment. "I beg pardon, Sir?" "Ish! ish! Good-ish, bad-ish, rubb-ish, anything-ish," explained Sir John!

Sir John at one time was very greatly plagued by photographers, who were forming galleries of celebrated musicians and other men of eminence. For ten years he refused to be photographed. A man wrote to Sir John at the time saying he'd got a photo of him when ten years old; would he send him one more recent. He did so. A photo taken just three weeks after the one mentioned was sent. The man wrote back to Sir John: "Dear Sir, you are a wonderful old man, you haven't altered a hair in ten years."

—:O:—

THE EFFECT OF MUSIC UPON ANIMALS.—In a curious MS. work entitled "New Jerusalem Harmony," a treatise on the divine and civil uses

of music by William Dennis, 1753, is a preface inscribed "To all such as turn back upon a Musical Biass." The following passages relate to the effect of music upon animals, and to its efficacy as a cure of consumption:—"Of all beasts there is none that is not delighted with Harmony but the Ass only. H. Stephanus reports that he saw a Lion in London leave his prey to hear music, &c., and Mr. Playford infers that as he once travelled near Royston, in Hertfordshire, he met a herd of stags about twenty in number upon the road following a bagpipe and violin, which, while the music played they went forward, but when it ceased they stood still; and in this manner they were brought from Yorkshire to Hampton Court. Therefore if irrational creatures so naturally love and are delighted with music, shall not man, who is a rational creature, and endowed with the knowledge thereof? A learned author hath the following observation, viz., that music is used only of the most ærial creatures, loved and understood by man. The birds of the air, those pretty winged choristers, how at the approach of the day do they warble forth their Maker's praise! among which observe the little lark, who by a natural instinct doth very often mount up to the sky as high as his wings will bear him, and there warble out his melody as long as his strength enables him, and then descends to his flock, who presently sends up another chorister to supply this divine service. It is observed also of the cock, which Mr. Chaucer calls chanticleer, his crowing his sounded musically, and doth allude to the perfect syllables of the word *Hallelujah*. The aforementioned Kircherus also writes that the cock doth sound a perfect eighth musically when his hens come from their nest. The philosopher says not to be *Animum Musicum* is not to be *Animum Rationale*, and the Italian proverb is, 'God loves not him whom he hath not made to love music.' Nor doth music only delight the mind of man, and beasts, and birds, but also conduceth much to bodily health by the exercise of the voice in singing, which doth clear and strengthen the lungs, and to it be joined the exercise of the limbs, none need fear an asthma or consumption, the want of which is often the death of many students."

New Music.

Anthem, or Motett. "Spring and Summertime," from "The Song of Solomon." Composed by Herbert S. Oakeley, Mus.Doc. (Schott and Co., London. Folio 4s., Chorus parts 1s.) This is one of Sir Herbert Oakeley's latest compositions, and it may be classed as one of the most effective and valuable additions to the sacred works of living composers. It is full of rich harmonies, beautiful melodies and scholarly writing. The opening

recitative for tenor and bass voices leads up to a fine quintett and chorus "For, lo the Winter is past." This is written in a florid style, and is followed by a choral "Day is thine." In this movement some striking progressions appear, ending with a unison subject for all voices with a florid organ accompaniment. The closing Fugue "Be thou exalted," is a clever movement well worked out with a variety of effects. The *Stretto* on the dominant pedal with the Coda gives a brilliant ending to this fine composition. Good choirs will find this anthem a very interesting work, and worth the trouble it may give in preparation.

Three Recital Voluntaries for the Organ:—No. 1, "The Drone"; No. 2, "Interlude"; No. 3, "Barcarole"; composed by J. L. Roedel (C. Vincent, London; 1/- each). These Voluntaries will be found useful and effective. "The Drone" is well conceived; the "Interlude" is bright, with a good pedal movement; the "Barcarole" is tuneful, and decidedly Venetian in character. We recommend these movements for general use.

Victory March for the Organ, composed by Rose Mesham (C. Vincent, London; 2/- net). A bright little March, with a pedal obligato. It is easy, and will be useful for students.

Anthem: "Praise the Lord, O my Soul," composed by H. B. Collins (Op. 13) (Houghton Co., London; 1/-). This is a very effective setting from Psalm ciii., for soprano solo, chorus, and orchestra, with an organ obligato part. The opening chorus is bold, with a fine accompaniment. The soprano solo, "The Lord is full of compassion," is expressive and tuneful, and the final chorus, with its fugue, is rich in variety. This anthem will be acceptable to all choirs.

London Notes.

ROYAL ACADEMY OF MUSIC.

The Erard Centenary Pianoforte Scholarship. The next competition will take place at the Salle Erard, on September 25th. The Scholarship is open to British born subjects of either sex, between the ages of fourteen and twenty-one years. The successful candidate will be entitled to receive three years free tuition at the Royal Academy of Music.

—:O:—

At S. Cuthbert's, Millwall, there has lately been a new departure. The difficulty of training a sufficient number of boys for divine service has seriously crippled the Rev. R. Free, who is his own choirmaster, but he has recently solved the problem by establishing a ladies' choir, selected members of

which are appointed to sit in the chancel robed. The ladies' dress consists of black skirt, surplice and black velvet cap, and is very neat and becoming. Mr. Free's first experience of a robed ladies' choir was got when he was in temporary charge of Gibraltar Cathedral, which, as visitors to the "Rock" are aware, possesses one of the finest ladies' choirs in the world. To objectors, Mr. Free's contention is that worship at S. Cuthbert's is so much indebted to the ladies of S. Cecilia's choir, that they possess by virtue of the help they give, a prescriptive right to any dignity which such a dress may bestow.

—:O:—

In the September (1900) number of *The Minim*, we gave a portrait and biography of Mr. Sterling Mackinlay. We are pleased to know that he is making rapid strides in the musical world as a vocalist. Few people realise that Sterling Mackinlay is the son of Madame Antoinette Sterling, one of the most popular singers of the last century. Her son seems likely to attain equal success. He gave a concert at St. James's Hall last month, and, judging by the enthusiasm of his closely-packed audience, is already a decided favourite. Educated at Eton, he left there head of the school and went to Oxford, where he took his degree before he was twenty-one years of age, a somewhat unusual performance. He won his oar, and was fond of all kinds of athletic sports. Tall and thin in appearance, he somewhat resembles his mother in colouring. He is shy and diffident, an unusual characteristic for a successful concert-giver.

—:O:—

It may interest our musical readers to know that a prize of £20 is offered for the best trio written for oboe, horn, and pianoforte. All works must be sent in by January 18th, 1902, to Dr. Yorke Trotter at the London Organ School, 22, Princes Street, Cavendish Square, London, W., from whom any particulars of the competition can be obtained.

—:O:—

Mr. Norman Concorde announces a Poetic Recital by Madame Adey Brumel, at Steinway Hall, on Friday evening, 5th July, at 8 o'clock. The Recital has been arranged at the request of a number of subscribers to "The Evenings with the Poets," lately given by Madame Brumel, who will be unable to attend the autumn series already announced. By special desire the first part of the programme will be devoted to Browning, and the second part to Rossetti.

Mr. Norman Concorde announces a Vocal Quartet Concert at the Bechstein Hall, Wigmore Street, on Friday afternoon, 5th July, at 3.30. The following artists will take part: Miss Marie Fillunger (soprano), Miss Evelyn Downes (contralto), Miss Elizabeth King (contralto), Mr. Seth Hughes (tenor), Mr. Arthur Foxton Ferguson (bass). Mr. Donald Francis Tovey will preside at the piano. The programme, which will be of exceptional interest, will contain some of the lesser-known Brahms' Quartets, a cycle of songs from the "Princess" of Tennyson, set to music for a quartet of solo voices by Professor C. Villiers Stanford, five songs from England's "Helicon," composed expressly for the quartet by Dr. Ernest Walker, and the Bach Cantata (No 32) for soprano and baritone, which will be sung by Miss Marie Fillunger and Mr. Arthur Foxton Ferguson, accompanied by strings and oboe. This quartet has been formed, not merely for the purpose of studying the largely increasing and very interesting Vocal Quartet Music, but also of having a quartet of soloists ready at a moment's notice to undertake such works as the Choral Symphony (Beethoven), for which a perfect ensemble is so necessary.

The Musicians' Newspaper.

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GLOUCESTER.—The Instrumental Society gave the annual concert in the Guildhall on April 17th. The band numbered sixty instrumentalists, and under the able direction of Mr. E. G. Woodward, gave a most successful performance. One of the principal items of the programme was Mendelssohn's Concerto in E Minor (first movement) for violin and orchestra. The solo part was played by Miss Maud Weaver, a pupil of the conductor. Miss Weaver gave an artistic rendering of the violin part, and established herself as a violinist of great promise. Another important feature was the fine playing on the 'cello by Mr. Percy Lewis, his performance of Saint Saen's "Romanza" being most effective. The orchestra gave "Der Freischutz" Mozart's, Symphony, G Minor, and Berlioz, "March Hongroise" in good style, also several lighter selections. Miss Bessie Woodward sang songs in a graceful manner, and she was well received by the audience. Mr. W. F. Newton was the leader of the orchestra, and Mr. E. G. Woodward conducted. Madame Amy Woodward presided at the pianoforte and added to the success of the concert.

—:O:—

BRISTOL.—At last Bristolians have had the opportunity of sharing the privilege which Londoners have enjoyed this season, that of hearing Mr. Johann Kubelik, who is considered to be one of most famous violinists of the present time. After having made so quickly such a reputation it was not so very surprising that he was the recipient of a very cordial welcome at the Victoria Rooms last month. The programme was well selected to show off his wonderful technical capabilities, which is marvellous considering age. Beside this his tone is full and round, whilst his chords are in perfect tune. As it was said of Wilhemj, it may be also said of Hans Kubelik, it would be a difficult task for him to play out of tune, so correct is his intonation. It is needless to say he was recalled from time to time.

—:O:—

CLIFTON.—Master Frank Merrick (aged 15), a son of Dr. Frank Merrick, and pupil of Professor Leschetizky, of Vienna, gave a concert in the Victoria Rooms, on June 25th. The fame of this youth has been proclaimed on former occasions, his power as a pianist and his talent in extemporization being marvellous. We are unable to give details of this concert through lack of space, but we hope to refer to it on a future occasion.

—:O:—

St. Bartholomew's Choral Society, conducted by Mr. Arnold B. Gridley, gave Sir Sterndale

Bennett's "May Queen," on May 6th, in the Parish Room before a large audience. The soloists were Miss Amy Perry, Miss Ada Bennett, Mr. J. W. Boddy, and Mr. H. Elliott. Mr. McGuire was the accompanist. Mr. C. Lee Williams's Choral Song "Music" (Composed for the Cheltenham Festival Society) formed part of the programme.

—:O:—

STOW-ON-THE-WOLD.—The Moreton Philharmonic Society gave a concert on May 1st. The programme consisted of Mendelssohn's "Athalie" and a miscellaneous selection, including the conductor's "Reverie d'Amour" and "Russian Dance." Miss Perceval Allen was the principal soloist, and Mr. Ewart West, L.R.A.M., was conductor and solo violinist.

—:O:—

BOURNEMOUTH.—Mr. Dan Godfrey, jun., has issued his annual list of works performed during the six series of Sixty Symphony Concerts in the Winter Gardens, between October 1900 and May 1901. Such a splendid record is rarely seen. The Overtures have numbered 55, Symphonies 50, Suites 19, Ballets 8, Piano Concertos 15, Cello Concertos 6, Violin Concertos 11, Viola Concerto 1. The various pieces, 63, represent every composer of note. The band numbers 45, but on special occasions it is increased to 50 and 60 performers. A large number of eminent artists have appeared, and many distinguished composers have conducted their own works. There are few sea-side resorts capable of producing such a satisfactory report as this, and in no place will greater enjoyment be had, from a musical point of view, than at Bournemouth.

—:O:—

OXFORD.—DR. JAMES TAYLOR MEMORIAL.—Readers of *The Minim*, and especially our Gloucestershire readers, will be glad to hear that Oxford has liberally responded to the above Memorial, and that close upon £200 has been collected. By this, the musical education of Mr. Colin Taylor, one of Dr. Taylor's sons, at the Royal College of Music has been fully secured.

—:O:—

TONBRIDGE.—The Choral Society gave "The Messiah" with a band and chorus of 120, on May 8th, under the bâton of Mr. H. J. Taylor, F.R.C.O. (of Dover). The artists were Miss Alice Simons, Miss Bertha Gelder, Mr. Herbert Clinch, Mr. E. W. Barclay. The principal violinist of the orchestra was Mr. C. Hams. The performance was highly successful.

—:O:—

NORTH MALVERN.—On Sunday afternoon, May 26th, Spohr's Cantata "God, Thou art great,"

and Handel's Concerto No. 1 for organ and orchestra were given in Holy Trinity Church. Mr. F. G. Hickson was the organist, and Mr. J. B. Burston, A.R.C.O., conducted.

—:O:—

WORCESTER.—The Second Concert of the Ninth Season was given on April 16th, by the Worcester Musical Society. J. F. Barnett's cantata "Paradise and the Peri," and a selection from the compositions of Arthur Sullivan formed a pleasing programme. Mrs. Glover-Eaton, L.R.A.M., Miss Sheppard, Mr. H. Large, and Mr. F. Lightowler were the principal vocalists. Mr. W. H. Dyson was the leading violinist, Mr. Harvey Sprang organist, and Mr. W. Mann Dyson, L.R.A.M., conducted the band and chorus of 100 performers. The concert was a great success both from a musical point of view and as regards attendance.

—:O:—

BEDFORD.—The Musical Society gave Sullivan's Cantata "The Golden Legend," at the third concert of the season on May 21st. Wagner's Overture "Tannhauser" opened the concert. The principals were Miss Winifred Wynne, Miss Edna Thornton, Mr. Gwilym Richards, Mr. A. Beazley, and Mr. Charles Tree. The band and chorus numbered 250 performers. The conductors were Mr. P. H. Diemer and Dr. Harding.

—:O:—

JERSEY, C.I.—On May 8th, the Philharmonic Society gave a miscellaneous concert of vocal and instrumental music under the direction of Mr. Frank Willett. Miss Agnes Spackman and Mr. Henry Sunman were the vocalists. The programme included Haydn's Surprise Symphony (No. 6), Mozart's Overture "Don Juan," Cowen's Four English Dances in the olden style.

—:O:—

A "GREAT SWELL" FROM TOWN. ENERGETIC AND MORENO.—*The Western Daily Press* gave the following recently: "An intimate friend of the writer had an amusing experience some weeks ago. While on a holiday in North Devon he paid a visit to a little village which possesses a quaint old church, celebrated for its connection with one of England's great novelists. For the size of the building it possesses a very good organ, and when he was looking round the place he overheard another visitor, evidently a Londoner, airing what knowledge he possessed, which, by the way, was

very scanty, about organs in general and that one in particular. The writer's acquaintance listened for some time with an amused smile until the Cockney had exhausted his vocabulary of "swells" and "greats," &c., and then crossed over and asked casually if it were a single or two manual organ. And yet, strange to say, this would-be authority on church organs did not understand the question, and was left discomfited in the eyes of his former admiring listeners."

—:O:—

HAPPY DAYS DAWNING FOR PIANOFORTE PLAYERS.—The following is appearing in a contemporary: "Gentleman gives Pianoforte Tuition, latest, easiest, and most rapid method ever introduced; scales and exercises abolished; new system. Prospectus." It should be added: "No examinations required, no Examination Fees to pay." Surely it must refer to a mechanical concern.

About Artists.

Sir Herbert Oakeley has been honoured by the Glasgow University with the honorary degree of LL.D., by which distinction he becomes a laureated member of each of the four Scottish Universities, a very rare and valued experience.

—:O:—

The Testimonial Banquet to Dr. James Higgs on June 17th, was a great success. The chairman was Sir Frederick Bridge. A handsome testimonial in form of a cheque in payment of the cost of robes, etc., was presented to Dr. Higgs by the chairman on behalf of the subscribers.

—:O:—

Annuities for the two aged daughters of the late John L. Hatton, the celebrated composer, have been subscribed for. The amount of £700 is about to be invested; other donations will be thankfully received by Dr. W. H. Cummings.

—:O:—

Professor Niecks, Mus.Doc. of the University, Edinburgh, has been giving the Queen Victoria Lectures this Session at Trinity College, London, the subject being "The Ethical Aspects of Music."

—:O:—

Recently a petition which had been organised by the Amalgamated Musicians' Union was sent to His Majesty the King, asking that the Royal disfavour should be shown against "the unpatriotic

craving for foreign bands." A reply was sent from the Privy Purse Office, expressing "the King's regret that the matter referred to is not one in which His Majesty could personally interfere."

—:O:—

Two large chests, hermetically sealed but believed to be filled with improvisations and unpublished manuscripts by Verdi, have just been destroyed by fire at Sant' Agata near Basseto. According to his will it was Verdi's desire that these chests should be thus destroyed without being opened.

—:O:—

Mr. George A. A. West, F.R.C.O., F.Gld.O. (U.S.A.), of Germantown, Philadelphia, and Mr. H. A. Matthews, A. Gld. (U.S.A.), of Overbrook, Philadelphia, U.S.A., will spend their summer vacation in England.

—:O:—

Mr. Ben T. Hammond, Principal of the renowned Vocal Academy, Worcester, Mass. U.S.A., is spending the summer in Europe.

—:O:—

Mr. Theo. Carrington, the eminent violinist, late of Bristol, took part in a chamber concert in a town in South Wales, and the local paper referred to the quartets as having been "played by a little band."

—:O:—

Mr. H. A. Matthews, A.Gld O. (U.S.A.), organist of St. Paul's, Overbrook, Philadelphia, U.S.A., opened a new organ at Calvary Monumental Church, Philadelphia, U.S.A., on June 3rd. The instrument has 28 stops, two manuals and pedals, and is built by Huskell and Co., of Philadelphia. The recital included the following:—Concert Overture in C Minor, *A. Hollins*; Romanza in D, *Horatio Parker*; Vocal Solo "How Long wilt Thou forget me," *H. A. Matthews*; March, *Funébre et Chant Seraphique*, *Alex. Guilmant*; The Question, The Answer, *Wolstenholme*; Vocal Solo, "Be thou faithful unto death," *Mendelssohn*; Benediction Nuptiale, *Toccata in G*, *Theo. Dubois*. The vocalists were Miss Maude Sproule and Mr. L. K. Ewing.

—:O:—

Maitre Labori, the illustrious advocate, of Paris, has been visiting London. His wife

remembered by musicians as Miss Okey. Maitre Labori first met his wife at her mother's home, in London. Miss Okey first married Valdimir de Pachmann, the celebrated pianist. Her marriage was not too happy, and a divorce was obtained in America a few years later. Afterwards she was married to Maitre Labori. Perhaps Madame will be best remembered by London music-lovers, not as Miss Maggie Okey, but as Madame de Pachmann. Bearing this name, she played at all the best concerts—the Saturday "Pops," the Crystal Palace and the Philharmonic—in London, to say nothing of Parisian successes. But since her marriage she has not appeared professionally. Her heart, however, is still in her work; she keeps up her practice, and her Parisian friends are agreeably aware that she is still as fine a pianist as ever.

M. A. P.

—:O:—

One of the best known of the many hymn tunes written by the late Dr. E. J. Hopkins is that to the evening hymn, "Saviour, again to Thy dear name we raise," composed some 25 years ago for a festival in York Minster.

—:O:—

Some of those amusing name-conundrums which recently became so popular have been tried upon musicians. A good example runs, "Why was Andrew Black?—Because he was spoken to by Ada Crossley." Here are a few more:—Why was Charles Chille?—Because he had no Hatton. What pleased Ole Bull?—Goring Thomas. Where did Hans Sitt?—In Agutter. What gives Arthur Payne?—To hear Hayden Coffin. What makes Clara Butt?—To see a Cowen the field.

—:O:—

Madame Patti's Castle, Craig-y-Nos, South Wales, was not sold at the recent Property Sale. It was bought in under a reserve.

—:O:—

Mr. Charles Saunders, the celebrated tenor, has had a very successful season, and is booking many engagements for next season, including appearances at the Bristol Festival Choral Society's Concerts, Brighton Choral Society, the Royal Choral Society, Albert Hall, Bradford Choral Society, Birmingham Festival Choral Society, and at other important Musical Centres.



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